

LIBRARY OF THE  
GENERAL ARTS  
UNIV. OF MICH.

MAR 28 1932  
32

# The ART NEWS

VOL. XXX

NEW YORK, MARCH 26, 1932

NO. 26 WEEKLY



"PORTRAIT DE COMPOSITEUR MARIO" (1920)

MODIGLIANI

*Now on view at the Zborowski Gallery, New York*

PRICE 25 CENTS

The Gallery of  
**P. JACKSON HIGGS**



*PAINTINGS*



**32-34 EAST 57th STREET**

**New York**



# AMERICAN ART ASSOCIATION ANDERSON GALLERIES • INC

*Unrestricted Public Sales of Art and Literary Property*

APPRAISALS FOR UNITED STATES & STATE TAX, INSURANCE & OTHER PURPOSES  
CATALOGUES OF PRIVATE COLLECTIONS

ON EXHIBITION COMMENCING APRIL 2

THE LOUIS GUERINEAU MYERS

COLLECTION OF XVIII-XIX CENTURY

## AMERICAN FURNITURE

AN IMPRESSIVE GROUP OF DUNCAN PHYFE'S FINEST WORK  
CHIPPENDALE, HEPPLEWHITE, AND SHERATON EXAMPLES

This superb collection formed by the late Louis Guérineau Myers, distinguished scholar of American cabinet-work, ranks among the leading collections of American furniture. Its individual pieces have often contributed in large measure to the beauty and success of important museum and loan exhibitions.

The items by Duncan Phyfe, who was supreme in the modern interpretation of classic design, are without doubt the most important assembled group of this cabinetmaker's work in the country.

The rare Chippendale, Hepplewhite, and Sheraton items of the collection number many which have descended in the families of prominent Americans, notably three chairs from the family of Charles Carroll, signer of the

Declaration of Independence, and a set of Sheraton chairs which according to tradition belonged to George Clinton, first Governor of New York State. Labeled mirrors by the Elliots and other furniture by Gillingham, Seymour, and the newly discovered Henry Connelly of Philadelphia give further interest to the collection.

An extremely fine group of American pewter is included, also a few superb pieces of early glass, and porcelains.

Catalogue descriptions bear notes in almost every instance Mr. Myers' own, and the attributions are largely his.

Each session terminates with a group of hooked rugs and choice Caucasian and Bokhara weaves.

*Sale: APRIL 7, 8 & 9, at 2:15*

ILLUSTRATED CATALOGUE ONE DOLLAR

AMERICAN ART ASSOCIATION • ANDERSON GALLERIES • INC

R. MILTON MITCHILL, JR., *President* • OTTO BERNET, HIRAM H. PARKE, *Vice-Presidents* • W. H. SMITH, JR., *3d Vice-President*

30 EAST 57TH STREET • NEW YORK

Cable Addresses: ARTGAL or ANDAUCION

SUBSCRIPTIONS TO CATALOGUES • *Three Dollars Yearly for the Art and Three for the Literary*

LONDON OFFICE: 77 BROOK STREET, GROSVENOR SQUARE, W. 1

London Cable Address: AMANDGAL



"WHITE WOMAN"

By WHISTLER

We announce an exhibition of paintings by American masters selected during a period of twenty-five years with great discrimination and knowledge by a famous American collector. Included are outstanding examples by

Whistler  
Inness  
Wyant  
Bohm  
Brush  
Blakelock  
Bellows

Chase  
Davies  
Dewing  
Duveneck  
Du Bois  
Eakins  
Fuller

Hassam  
Henri  
Robinson  
Hawthorne  
Ryder  
Thayer  
Twachtman

Walker  
Weir  
Luks  
Martin  
Melchers  
La Farge

*and many others*

## GRAND CENTRAL ART GALLERIES

"All That is Sane in Art"

15 VANDERBILT AVENUE

GRAND CENTRAL TERMINAL

*New York City*

INFORMATION REGARDING PAINTINGS IN THE ABOVE COLLECTION FURNISHED UPON REQUEST



# The ART NEWS

S. W. Frankel, Publisher

NEW YORK, MARCH 26, 1932

## Gauguin, Cezanne And Redon Shown At Durand-Ruel's

The Lewisohns Lend a Cezanne Portrait and the Dales a Fine Gauguin to Exhibit of French Masterpieces.

By RALPH FLINT

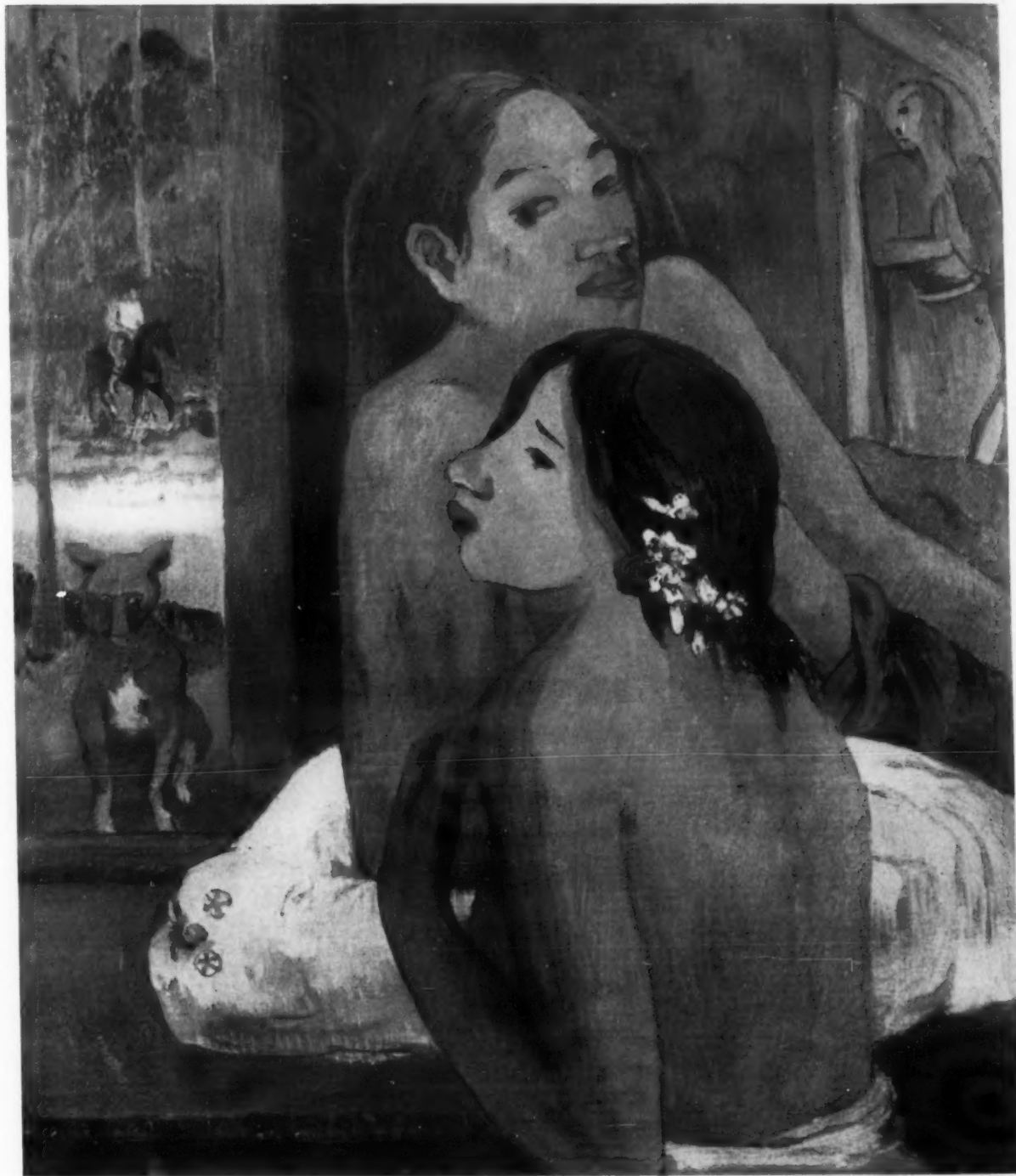
In the midst of the general commotion over authentic American art and authentic American masters, Durand-Ruel calmly offers us three of France's greatest moderns, without preface or explanation, as if to say there is only good art, after all, no matter where it springs from, and if it happens to have a French hall-mark, why that's lucky for us and probably just as it should be. We may go as American as we please, or we may self-determinedly decide to buy British, or we may turn plain Soviet and call it all a lot of capitalistic spinach, but Durand-Ruel will go blithely on during the years letting us glimpse this French master and that, keeping their well-stocked apple-cart in a good sheltered place and without any danger of being upset.

Since all the world loves a masterpiece, the Durand-Ruel galleries are likely to be thoroughly thronged during the next three weeks, and the various works by Cezanne, Gauguin and Redon that have been brought together for this spring festival of the arts are well worth visiting.

The most important item in the exhibition is the famous "Portrait of Madame Cezanne" from the Lewisohn collection, in which the artist has depicted his wife in wine-red gown sitting at her ease against a damask-covered chair. Cezanne has loaded this likeness with all the special marks of his individual style, giving it that authoritative look so seldom achieved in portraiture. It is at one and the same time a complete portrait of an individual and also a superb example of decorative painting untrammelled by the necessities of verisimilitude. It probably took many patient hours of sitting before Cezanne got the whole thing going to his private satisfaction, for it is a well known fact that he disliked painting from living things, even flowers. But he has run the gamut of his style in this work and has left it to us as a sure and lasting guide to good painting. Only two other men in the history of western art, Tintoretto and El Greco, have managed to couple the elements of stirring design and vivid representation in the same degree as the Master of Aix.

"Since Cezanne" has become more than a phrase, it has become a stark reality; and while the many innovations in style and sentiment that have accrued in the last thirty years are valuable additions to our knowledge of painting, no one has as yet been able to carve out a pictorial formula as potent as his. I remember being in Paris for the Autumn Salon in 1907, the year following Cezanne's death, when a group of post impressionists were being exploited to the intense amusement of the Parisian

(Continued on page 7)



"TAHITIENNES"

By GAUGUIN

Included in the exhibition of paintings by Cezanne, Gauguin and Redon, now on view at the Durand-Ruel Gallery.

## WHITNEY MUSEUM BUYS WALT KUHN

The Whitney Museum of American Art has acquired a painting by Walt Kuhn entitled "The Blue Clown," from the Marie Harriman Gallery. This work was included in this artist's one-man show held in January at the Harriman Gallery. Like many of Mr. Kuhn's canvases, the subject comes from the world of the sawdust ring and suggests the vigor and strength one associates with a circus performer. The composition is developed by the interplay of parabolic lines, accentuating the three-quarter figure of the clown in his costume of ultramarine blue. His cerulean gold-embroidered bolero emerges from a rich dark background. Flesh tones are faintly perceptible through the subject's white makeup, in striking contrast to his dark, deepset eyes. He is represented looking straight forward, with the right hand clasping the left wrist.

Mr. Kuhn is represented in the collections of the Brooklyn Museum, the Chicago Art Institute, the Phillips Memorial Gallery in Washington, the Addison Gallery of American Art in Andover, the Hamilton Easter Field Foundation, the Dublin Museum in Ireland, the Los Angeles Museum and the Museum of Modern Art in New York. His canvases are also included in many private collections.

## Dr. Valentiner to Speak at Annual Meeting of C. A. A.

The College Art Association announces that Dr. William R. Valentiner, Director of the Detroit Institute of Arts, has been added to the list of speakers for the Annual Meeting which takes place on March 30, 31 and April 1. Dr. Valentiner will speak on "A Composition by Jan Van Eyck and the Influence it Exerted," and his talk will be given at the dinner held by the College Art Association for its visiting members at Sherry's on March 31. Other speakers for this dinner will be Hans Tietze, University of Vienna, speaking on "Fine Art as a Sociological Problem" and Dan Fellows Platt, speaking on "A Half Hour in Italy." John Shapley, Head of the Fine Arts Department at Chicago University and President of the College Art Association, will preside.

## LONDON MAY HOLD AMERICAN EXHIBIT

A movement is afoot in England, so runs a special cable to *The New York Times*, to hold a great exhibition of American art at Burlington House comparable to the brilliant displays of French, Italian and Dutch art of recent winters.

The suggestion was first made by Professor R. B. Mowat of the University of Bristol, who proposed an exhibition to include American-born artists like Sargent and Whistler, who did much of their best work in Europe. Tonight *The London Times* is publishing further suggestions, one being that, as architecture is the "foremost American art," the exhibition should show the evolution of New York skyscrapers "from the Flatiron Building to the Empire State." Also the fine buildings at Yale, Princeton and other universities. The arrival of Andrew Mellon, a great art collector, as Ambassador, is expected to give impetus to the project.

As for next year's schedule so far as yet decided upon, the Royal Academy directors have voted to exhibit the work of the late Sir William Orpen and other academicians during the 1932-33 season, to be followed by a comprehensive exhibition of British art early in 1934. There is said to be no reason, however, why an American exhibition could not be held in the autumn of 1933, when, it is hoped, the stream of tourists from the United States will have revived.

## Patriotic Themes Featured in Big Washington Show

More Than Five Hundred Works by American Artists Shown in Bi-centennial Exhibit of the National Sculpture Society.

WASHINGTON.—More than five hundred sculptures by American artists, the majority representative of the history of America and the Revolutionary period, are included in an exhibition arranged by the National Sculpture Society in honor of the Bi-Centennial celebration at the National Gallery, Washington, which opens today, March 26.

The exhibition is part of a tremendous showing of the work of American artists sponsored by various national art organizations under the auspices of the National Commission of Fine Arts. It occupies not only the rooms of the National Gallery, but the rotunda of the National Museum as well. The societies which have collaborated to collect and arrange the works are the National Sculpture Society, the National Society of Mural Painters, the American Academy in Rome, The American Institute of Architects and the American City Planning Institute.

Fourteen heroic-size mural panels dealing with the life of George Washington and contributed to the exhibition by thirteen well-known painters, members of the National Society of Mural Painters are an important feature of the show. The paintings, connected by decorative borders, cover the walls of the largest of the National Gallery's rooms and were executed by the following artists: Hildreth Meiere, Arthur Covey, Ernest Peixotto, Deane Keller, Ezra Winter, James Daugherty, Gardner Hale, Austin Purves, Jr., D. Putnam Brinley, J. Munroe Hewlett, Tom Loftin Johnson, J. Mortimer Lichtenauer, and John S. Curry.

The sculpture exhibition is arranged in two divisions, the first having as its central idea the history of America and the second a general showing of the work of contemporary American sculptors. At least one hundred artists are represented, and the entire collection numbers more than five hundred works.

The historic group includes casts of famous statues of figures of the American Revolution and early American history, either loaned or specially made for the occasion, chief among them being a replica, newly cast, of the statue of George Washington by J. Q. A. Ward, the original of which stands on the steps of the Sub-Treasury building in New York. This has been placed on the porch of the National Museum, the plaster cast being replaced early in June by a bronze replica now being made.

A large part of the space in the rotunda is devoted to heroic statues of Washington and his great contemporaries. The central position has been given to a cast of Paul Bartlett's equestrian statue of Lafayette, made for the Tuileries Gardens in Paris. Figures of Alexander Hamilton and Thomas Jefferson by James Earle Fraser, the former intended for the Treasury building in Washington, and statues of Benjamin Franklin, Gouverneur Morris and

(Continued on page 8)



## GIFT OF MEISSEN FOR CINCINNATI

CINCINNATI.—Recently the Cincinnati Institute of Fine Arts has received an important gift of one hundred and sixty-seven pieces of Meissen porcelain from Mr. and Mrs. Arthur Joseph, who bought the collection from Mr. Albert Naumann some years ago in Dresden. The ensemble represents a complete chronological development of the factory from the early XVIIIth through the middle of the XIXth century. The result of Böttger's discoveries and the early productions of the factory are extremely rare. Fortunately, this collection has one piece of the red stoneware in excellent condition. Böttger's early death and the consequent reorganization under Herold and Kändler brought about a successful development which meant artistic and financial success. Great table services were produced for the King of Saxony and his court, first the prevailing Oriental style and later in that of the baroque feeling. Few pieces remain from these, and the Joseph collection is fortunate in having a plate from the famous "Flying Dog" pattern, one of the first to be placed on the market publicly and a tureen from the "Red Dragon" service, manufactured for the king alone. Two tureens based more or less on the work of the gold and silversmiths in strong, vigorous baroque style, both of them bearing the arms of Saxony and Poland, are outstanding examples of about 1730-1740. Kändler's strong modeling and powerful alternation of line are to be found in such a figure as that of "The River Rhine," while his interest in a sympathetic handling of animals can be seen in two sheep and a cow modeled about 1740. At this time Kändler was also interested in the production of breakfast services represented in the museum collection by a complete set done in the "Snowball" pattern. This was a gift of August III, King of Poland, who was also known as August II, Elector of Saxony, to a German princess.

Famous pieces modeled by Eberlein and Meyer carry the early baroque feeling of Kändler into the French rococo style of lighter treatment and more delicate coloring. Kändler himself also changed his style with the prevailing popularity of the rococo. The Joseph collection contains several pieces by these later men as well as Kändler's late work.

With the coming of Acier and his less important assistant, Schönheit, the style was again changed to the rather brittle and insincere French style of Louis XVI, typified by such pieces as "Lovers Under a Cherry Tree" and "The Vintage." Jüchzer, working in the factory somewhat later and in the more severe Empire style, is represented by several groups of small figures.

Many pieces in the collection, both early and late, cannot at present be definitely assigned to any particular designer. Of particular interest to the student are a few XIXth century pieces produced during the decadence of the factory when it was attempting to reproduce the older styles. A comparison of such pieces with the earlier ones shows the difference between early and late Meissen. In one case the museum is fortunate in having a group of "Children Playing Musical Instruments" produced about 1765-1770 and a late, gross, ungainly XIXth century reproduction of this same group.—W. N. S.



"BOUQUET DE FLEURS DANS UN VASE"

By REDON

Now on view in the exhibition of paintings by Cezanne, Gauguin and Redon at the Durand-Ruel Galleries.

## THURINGIAN CITY HAS ANNIVERSARY

BERLIN. — The small city of Schleiz in Thuringia is this year celebrating simultaneously her 700th anniversary and the 250th anniversary of the birth of J. F. Böttger, the discoverer of porcelain making in Europe who was born here in 1682. Alchemy flourished at that period and Böttger, who was employed as apprentice in a drugstore in Berlin, began experimenting in transmuting metals into gold. King Friedrich I of Prussia had the youth arrested in order to profit by any discovery made by him. Thereupon Böttger fled to Saxony where Augustus the Strong was glad to give the young alchemist an opportunity to continue his work in Dresden. In the course of these experiments he discovered the secret of making porcelain like that produced in China. The wares first produced by Böttger had no resemblance to the renowned Meissen products. It was a red stone ware very much like the red Chinese porcelain. However, two years later, in 1709, he succeeded in making white porcelain which was shown in glazed and unglazed specimens at the Leipzig fair of that year. In 1710 Augustus then established the porcelain manufacture at Meissen which became so famous through the high artistic quality of its products manufactured under Böttger's, and later under Kändler's management.—F. T. D.

## INDEPENDENT BALL SET FOR APRIL 16

The annual exhibition of the Society of Independent Artists opens at the Grand Central Palace with a private view on Friday evening, April 1, and closes on Sunday evening, April 24. The exhibition will be open to the public from ten in the morning until ten at night weekdays and from two in the afternoon until ten at nights on Sundays. The price of admission is twenty-five cents.

To help defray expenses (for there has always been a deficit hitherto met by Mrs. Gertrude Vanderbilt Whitney) this year there is to be an Independent Artists' Costume Ball, which will be held in the galleries where the exhibition is hung on Saturday evening, April 16, from 9 p. m. to 1 a. m. There will be no stereotyped grand march, no prearranged pageant—only impromptu entertainment now and then to interrupt the dancing. The price of admission is three dollars for a couple or two dollars for a single admission. Tickets may be obtained through Mrs. John Sloan at the New York office of the Society of Independent Artists, 54 W. 74th Street.

The special feature of the Independents at this, its sixteenth show, is the work in water color by some fifteen American Indians, who last year attained international recognition through the Exposition of Indian Tribal Arts, which is now on tour in this country, and a selection from which is to be shown at the coming Venetian Biennial. These Indian artists have been showing with the Independents since 1920.



By Royal Appointment  
To Their Majesties  
The King and Queen



## HARMAN & LAMBERT

(HARMAN & CO., LTD.)

Experts in Antique Silver and Jewellery



Amongst our stock are these exceptionally Rare old German Chased Silver STANDING SALTS. They have withstood the use and travel of many centuries and yet their bodies are as perfect as when originally made. They were made in Nuremburg, c A. D. 1690.

177 New Bond Street,

London, W. 1

Cables: Harlamsilv, Wesdo, London

## Newcomb-Macklin Co.

PICTURE FRAME MAKERS

45 WEST 27th STREET  
BET. BROADWAY & 6TH AVE.  
NEW YORK

STOCK FRAMES  
On hand in regular sizes  
for immediate delivery

Catalogues sent upon request  
GEORGE A. MCCOY, Manager



Art Gallery and Work Shop  
400-408 North State St., Chicago, Ill.

## DEMOTTE INC.

ROMAN, GOTHIC AND CLASSICAL  
WORKS OF ART  
MODERN PAINTINGS

NEW-YORK  
25 EAST  
78th STREET

PARIS  
27 RUE DE  
BERRI (VIIIe)

## ZBOROWSKI

26 RUE DE SEINE

PARIS

Cezanne, Renoir, Derain, Modigliani, Utrillo, Soutine, Ebiche,  
Th. Debains, Richard, Kisling, Beron, and others

460 Park Avenue

New York

Northwest Corner 57th Street



## Fine Collection Of American Art At Grand Central

On March 24th the Grand Central Art Galleries placed on exhibition one of the finest collections of American masterpieces ever assembled. These paintings have been selected with great care and discrimination by one of the leading collectors and connoisseurs of American art over a period of twenty-five years. In making his choice, he was content to acquire nothing short of the finest examples of our American artists, whose greatness seemed to him beyond question. For instance, in selecting an example of the work of one of our best known painters, this collector visited all the galleries and considered all available works. He did not, however, find a satisfactory example until he had searched continually for ten years. The entire collection is a demonstration of what can be accomplished through knowledge, discrimination, unlimited means and a definite objective.

The canvas by Whistler, which represents a full length picture of a very interesting woman dressed in white, is probably one of the most important paintings by this artist in America, and unlike many Whistlers, it is in a perfect state of preservation, the colors being as bright and high-keyed as when originally painted.

Other famous American masters represented in the collection are Inness, Wyant, Bohm, Brush, Blakelock, Bellows, Chase, Davies, Dewing, Duveneck, DuBois, Eakins, Fuller, Hassam, Hawthorne, Henri, Robinson, Ryder, Thayer, Twachtman, Walker, Weir, Luks, Martin, Melchers and many others.

The show offers an excellent opportunity for collectors, artists and art students to make a most careful study, as well as comparisons between the works of the contemporary painters and those of their famous predecessors.

## Mr. K. M. Gallop Of Frost and Reed Due in New York

LONDON—Mr. K. M. Gallop, representing the fine art publishers, Frost & Reed, Ltd., is sailing shortly for America and expects to be at the Hotel Seymour, 50 West 45th Street, about April 8. He will be showing not only several important new publications, but also a number of choice paintings, water colors, drawings and etchings.



"DUTCH GIRL IN BIG HAT" By ROBERT HENRI  
Included in the "Survey of American Painting" on view at the Headquarters of the College Art Association from March 31 to April 16.

## Durand-Ruel Holds Fine Show

(Continued from page 5)

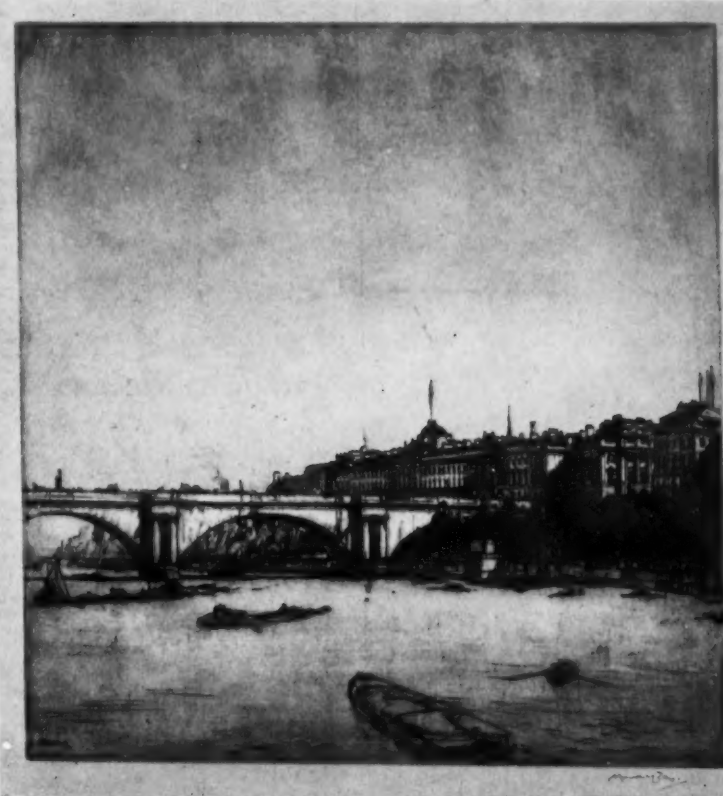
crowds, and it is hard to realize that the Cezanne formulae which give us so much delight today were so many stumbling blocks to most of us then. Perhaps this very portrait that now graces the Lewisohn collection was a part of that Paris show, and the ease with which his art is accepted today makes all the more poignant the isolation and neglect that trailed him so consistently in his own time. A flower piece and two landscapes complete the Cezanne section of the exhibition, the "Effect de Neige à Fontainebleau" being the only snow scene that I have ever encountered from his hand. At a distance this might be a pleasing landscape of the modern French school by one of several men, but a closer inspection of Cezanne's intricate handling of the interlacing boughs of the

ancient Fontainebleau trees is Cezanne and none other.

A fine group of Gauguin canvases, three of them belonging to that rich final Tahitian period, make a brilliant display. The well-known "Fatata Te Miti" from the Chester Dale collection is hung in the center of this wall, its rich purplish foreground making a wonderful color foil for the tawny flesh notes. His "Bretonne en Prière," featuring a lovely yellow in the girl's costume, is another brilliant example of Gauguin's prismatic powers, as is the deep-toned "Nature Morte, fruits."

Redon, in more congenial company than in his last New York exhibition at the Museum of Modern Art, holds his own in this colorful company with a group of flower pieces and the "L'Enfant Prédestinée" and the large "Andromeda."

# KNOEDLER



SOMERSET HOUSE

MUIRHEAD BONE

## DRYPOINTS

by

## MUIRHEAD BONE

THROUGH MARCH

14 East 57th Street  
New York

LONDON  
15 Old Bond St.

CHICAGO  
622 S. Michigan Ave.

PARIS  
17 Place Vendôme



Miniature of the Duchess of Bolton,  
by Samuel Cooper, signed.  
From the Earl of Bolton's Collection.



Miniature of Young Man, by Thomas  
Flatman, signed.  
From the Earl of Bolton's Collection.

Specimens from my Collection of rare  
XVII Century English Miniatures

SPECIAL TERMS TO THE TRADE

RARE ENGLISH & CONTINENTAL  
SILVER, MINIATURES, ANTIQUE  
JEWELS, FINE SNUFFBOXES

Cables: "Euclase, Wesdo, London"

S. J. PHILLIPS

113, NEW BOND ST., LONDON, W. 1.

Established 1870

## VALENTINE GALLERY

69 East 57th St., New York

12 Rue Godot de Mauroy, Paris

SELECTED PAINTINGS  
BRAQUE, CEZANNE, DERRAIN, RAOUL, DUFY, LURCAT,  
MATISSE, MODIGLIANI, PICASSO, RENOIR,  
DOUANIER ROUSSEAU

## THANNHAUSER GALLERIES

BERLIN  
BELLEVUESTRASSE 13

LUCERNE  
HALDENSTRASSE 11



## SYRACUSE PLANS CERAMIC EXHIBIT

SYRACUSE.—Beginning this year throughout the month of May, the Syracuse Museum of Fine Arts is planning to hold an annual memorial exhibition of ceramics in honor of the late Adelaide Alsop Robineau, a local artist of international reputation, whose famous collection of porcelains now belongs to the museum. The annual show is to be called Modern American Ceramics, and this year all potters living in the state of New York are eligible. Each artist may send as many as eight pieces (preferably not of large size), while sculptured ceramics in a personal or spirited style are particularly desired. Work which has been exhibited at the recent Sloane exhibition in New York or elsewhere will not be excluded.

A prize of \$50 is to be offered for the best piece of pottery, and another of the same amount for the best piece of ceramic sculpture. The jury will comprise Samuel E. Robineau, honorary chairman; Dr. Charles F. Binns, until recently director of the New York School of Ceramics at Alfred, N. Y., chairman; Carlton Atherton, the department of ceramics, Ohio State University, and Charles M. Harder, of the New York School of Ceramics at Alfred, N. Y.

On the advisory board will be John Erskine, president of the Juilliard Foundation; Gertrude Herdle, director of Memorial Art Gallery of Rochester, N. Y.; Edward Alden Jewell, art critic of the *New York Times*, and Helen Appleton Read, art critic of the *Brooklyn Eagle*.

## Wanamaker Opens Art Gallery at Waldorf-Astoria

John Wanamaker has leased the entire Forty-ninth Street corner store in the Waldorf-Astoria, where they will carry fine furniture, antiques and modern pieces, fabrics and even old silver, carrying out the *Bel Maison* idea. Mrs. Tyson is the guiding spirit in the work. She will have at her disposal 4,000 square feet of floor space. It is possible that they will occupy the premises early in April. The same type of business will continue as in Wanamaker's main store.



"THE ARTIST, A FRIEND AND CHERUB" By ANGELICA KAUFFMANN

Included in the Charles M. A. Lang collection of drawings, to be sold at the Plaza Art Galleries on March 30 and 31.

## Scythian Bronzes In Exhibition at The Wells Gallery

The maw of antiquity continues to provide fresh material for the archeologist and the connoisseur, and doubtless will for a long time to come. One of the comparatively recent developments in the near-Eastern field of investigation has brought to light a series of important bronzes classified as Scythian, splendidly fashioned ornaments and instruments of various sorts that were, at their best, current from three hundred B. C. to three hundred A. D. Edward Wells is showing a comprehensive group of these rarities at his galleries, and the occasion is one that should not be missed by those interested in this department of the fine arts. Animal figures predominate in these bronze buckles and clasps, and while they are not as spectacularly conceived as those of the Luristan type, they are works of master sculptors and display a wide range of pictorial invention.

## Patriotic Themes Featured in Big Washington Show

(Continued from page 5)

others stand against the surrounding walls. Other important works include one of the Houdon busts of George Washington, the best known of which is in Mt. Vernon; The Pilgrim statue by Augustus St. Gaudens, made for Springfield, Massachusetts; the statue of Lief Erickson by Sterling Calder just completed and designated for the coast of Greenland; the statue of Washington modelled by Henry M. Shady for the Williamsburg Bridge, New York; a heroic statue of Henry Clay by Edmond Quinn, the original of which is in Venezuela, and the statue of the Republic made for Chicago by Daniel Chester French.

The American Academy in Rome has prepared an exhibition of the work of former fellows of the Academy, which occupies one of the larger galleries.

The exhibition committee is comprised of James Earle Fraser, Ernest Peixotto and C. Paul Jennewein.

## ENTRIES RECEIVED FOR SPRING SALON

Entries are now being received for the tenth annual Spring Salon, the large no-jury exhibition sponsored by the Salons of America, Inc., which will open at the American-Anderson Galleries on April 26.

The Salons of America was founded in 1922 by Hamilton Easter Field for the purpose of providing adequate hanging space for the work of all artists at a nominal cost, and offers an opportunity for artists to exhibit their work under the best conditions possible. The fee of eight dollars allows the exhibitor to show either one painting not exceeding 36 by 40 inches in size, or two watercolors, prints or drawings not over 16 by 20 inches each, or four medium-size pieces of sculpture. Any artist is permitted to show as many pieces as he wishes at these rates, and each year an increasing number have taken advantage of this opportunity to exhibit a representative number of their paintings.

Wood Gaylor is president of the organization; Robert Laurent, vice-president; David Morrison, treasurer; Stefan Hirsch, recording secretary; and Yasuo Kuniyoshi, corresponding secretary. A group of thirty-nine well known artists act as directors.

Robert Laurent is also president of the Hamilton Easter Field Foundation, organized to promote interest in American art. He announces that this foundation intends to purchase several works at the coming Salon and that these will eventually be presented to some museum.

## Courtauld Gets Famous Library Of Photographs

The most important art event of the week has been the announcement that Sir Robert Witt will present his famous Library of Old Master Photographs to the Courtauld Institute of Art. This library, which was commenced while Sir Robert was still an Oxford undergraduate, has no other equal. Not only is it marvelously comprehensive, but its organization is so perfect that any single item can be found and withdrawn in about half a minute. The maintenance of the library necessitates a staff of secretaries and represents a gesture of the greatest public spiritedness. Under the new conditions it will, of course, continue to develop along the same lines as before.—L. G. S.

## ART STOLEN FROM EILSHEMIUS SHOW

A considerable number of paintings and drawings by Louis Ellshemius have been stolen. The Valentine Gallery, where Mr. Ellshemius for the past month has been holding a sensational one-man show, wishes to know whether readers of THE ART NEWS have been offered any work by Ellshemius for sale. The Valentine Gallery would be pleased to verify the title of ownership of any picture by Ellshemius brought to them.

## P. & D. COLNAGHI & CO.

(Established 1760)

DRAWINGS  
ETCHINGS



DRAWINGS  
ETCHINGS

By Appointment

LITHOGRAPHS, WOODCUTS, BY THE  
OLD AND MODERN MASTERS

EXPERTS, VALUERS, PUBLISHERS

144-145-146, New Bond Street LONDON, W. 1

Cable Address, Colnaghi, London

## VAN DIEMEN GALLERIES

PAINTINGS  
BY  
OLD MASTERS

21 EAST 57TH STREET  
NEW YORK

Amsterdam  
Rokin 9

Berlin  
Bellevuestrasse 11a

## FAHIM KOUGHAKJI

Successor to  
KOUCHAKJI FRÈRES

Ancient Glass  
Greek Bronzes and Marbles  
Early Christian Antiquities  
Early Mohammedan Potteries  
Miniatures and Carpets

PUBLICATIONS  
"The Great Chalice of Antioch"  
Two volumes, large quarto, 60 plates

"Glass, Its History  
& Classification"  
Two volumes, 188 full page plates  
several thousand text figures

FIVE EAST 57th ST.  
NEW YORK

## C. T. LOO & CO.

48 Rue de Courcelles, Paris  
559 Fifth Ave., New York

Chinese  
Antiques



Branches

SHANGHAI

PEKIN

## F. KLEINBERGER GALLERIES INC.

ESTABLISHED 1848

ANCIENT  
PAINTINGS  
and  
OBJECTS  
OF ART

PRIMITIVES  
Of All Schools



12 EAST 54th STREET NEW YORK



## EXHIBITIONS IN NEW YORK

### JAPANESE CERAMICS AND PRINTS

Yamanaka Galleries

We, in the West, are indeed beholden to the Japanese print as an entering wedge to our general introduction to oriental art; and so the current exhibition of Japanese folk art, ceramics as well as prints, that the Yamanaka Galleries are holding during the next few weeks will appeal to all lovers of eastern art. The group of ceramics,—sake bottles, tea bowls and tea caddies which Sadajiro Yamanaka, president of the galleries, has been collecting during the past thirty years—is perhaps an unique demonstration of this folk art of Japan which goes back so far into Nipponese history. In fact, the antiquity of Japanese pottery dates to the beginning of the XIIIth century. Today there are some thirty-seven important kilns scattered through the various Japanese provinces, and all this is the outgrowth of Kato Shirozayemon's now historic investigations into the ceramic art of China. His art flourished in Seto, which name became the generic appellation for all Japanese pottery, just as "china" is the synonym for all porcelain. Later, in 1592 to be exact, Hideyoshi brought back several Korean potters who settled in Satsuma and thus laid the foundations for the best known brand of pottery in Japan. The various implements that belong to the Japanese tea ceremony service are invariably given an obviously rough and simple look, but there is great subtlety in their apparent artlessness, and their facture called forth great skill on the potters' part.

The tea bowls in the Yamanaka collection display a great variety in shape and texture and glaze, and they are charmingly informal in appearance. The tea caddies are usually more carefully conditioned and are of a more elegant appearance. But it is in the sake bottles that the potters were given a freer hand. Many of them were originally made for advertisements for the wine seller, and so they have naturally a wider range of color and design and are often boldly arranged to catch the eye of the passing throng. The Yamanaka collection is especially rich in sake bottles of all sorts and there is a considerable vogue in Japan at the present time for these works.

The print group is perhaps the first of its kind to be shown in New York, and includes a great variety of examples of the "Omi-ye" prints that are connected with the worship at the various shrines and temples. The exhibition has been organized with the cooperation of the College Art Association, and is one of the important showings featured during the imminent meeting of this organization. The wood-block prints on view, often colored by hand, were copies of celebrated religious figures and emblems and were distributed among the worshippers, or, sometimes given to the temples for the future happiness of the donor's ancestors. Mr. Yamanaka's long time search for these items has led to the development of an "Omi-ye" fad in Japan, and it would be practically impossible to duplicate the various numbers in this present collection. The group was shown in London in 1931, at which time several items were secured by the British Museum. The first four numbers in the catalog are Buddhist hand-colored prints in wood cut. Many of them are of the greatest intricacy of detail and argue a marvelous command of the medium, even if the subject matter was more or less based on other works. There are nearly one hundred examples in the Yamanaka Collection, and it is planned to send the group on a tour of various American cities before it is returned to its collector. The ceramics are also to be sent to various museums and institutions of art throughout the country.

## Important Works In Forthcoming Sales at Sotheby's

LONDON. — News has just been received that Sotheby's will sell on April 7 the remaining contents of Chesterfield House, the property of the Earl of Harewood. Included in this important dispersal will be a Fereghan carpet, formerly in the collection of Grand Duke Michael and a set of four Chippendale armchairs, covered in Soho tapestry.

Furthermore, there will be offered some time in June the celebrated Chester Beatty collection of Western manuscripts, including an important series of early texts and elaborately decorated examples of every school and period.

LOUIS BOUCHE

Valentine Gallery

After an absence of some ten seasons from the local galleries, Louis Bouché draws aside those famous Nottingham lace curtains that used to shroud his talents and steps forth very much of an abstractionist. He has

changed his spots to a considerable degree, or at least he has arranged them more organically and given them a sharper definition. These new canvases, now to be seen at the Valentine Gallery, are handsomely put together, and indicate that this young American painter has very decidedly come into his own. He might well be called the American Lurcat if this did not imply that his work was more or less derivative of the Frenchman's patternings. A certain similarity of subject matter obtains, however, but Mr. Bouché has obviously arrived at his shapes and progressions through no other process than that of his own craving for distinguished line and pattern brought together through slow matriculation.

The titles have little enough to do with Mr. Bouché's designs as far as the casual observer is concerned, but it is plain that in each composition he has been impelled by some special purpose, for the results have a sort of finality about them that is, after all, the touchstone of abstract painting. Two large compositions done on glass have decided richness and individuality of design. Mr. Bouché thus joins the little band of painters in America who have burnt their pictorial bridges behind them and taken up their brushes in defense of the newly inaugurated art of abstractionism. At a time when there seems to be a sort of slackening of interest in this direction, it is well that another whole-hearted devotee of the new cult makes his appearance. Mr. Bouché has no longer the right to hide away behind any sort of screen. He has finally come forth a fully fledged abstractionist and we are surely entitled to a close record of what he turns out from now on.

## THE FAMOUS BROOK HOUSE COLLECTION

of Objects of Art, Fine Porcelain,  
Furniture and Old Pictures

formed by the late  
RT. HON. SIR ERNEST CASSEL, G.C.B.  
now to be sold by auction by instructions of

## THE LADY LOUIS MOUNTBATTEN

with concurrence of the Trustees and the  
High Court of Justice of England, Chancery Division



A pair of Louis XV ormolu candelabra, mounted with old Dresden porcelain figures, The Alpine Musicians.

A Louis XV musical clock by Autran, Montelimart, the bronze and ormolu work modelled by Gouthiere.

## PUTTICK & SIMPSON

of the SIR JOSHUA REYNOLDS GALLERIES

47 LEICESTER SQUARE, LONDON, W.C. 2

will hold this sale within the Mansion

BROOK HOUSE, PARK LANE, LONDON

on May 23rd, 1932 and four following days

Illustrated Catalogues (22 plates) will be issued, price 10/6

## EXHIBITION OF JAPANESE POTTERIES

UNTIL APRIL 16TH



SAKE BOTTLES, TEA BOWLS  
AND TEA CADDIES

## YAMANAKA & CO.

680 FIFTH AVENUE

NEW YORK

CHICAGO

LONDON

BOSTON

## A. S. DREY

OLD PAINTINGS  
WORKS of ART

NEW YORK  
680 Fifth Avenue

MUNICH  
Maximiliansplatz 7

## EHRICH GALLERIES

PAINTINGS

36 East 57th Street

New York

Member of The Antique and Decorative Arts League



## JO MIELZINER

## Marie Sterner's International Galleries

March not only seems a fitting season for the showing of garden art but it also appears to appeal psychologically to the artists of the theater as a time to review their labors. So often these makers of theatrical history have to wait until after their most cherished efforts are carted off to Cain's, before a decent metropolitan showing is achieved or else have their work politely ignored by the pundits of the theater who seldom consider it worth more than a casual mention that the stage had some special investiture. The way of the stage designer is hard, and the rewards and recompenses unhappily small. And so it is always a matter of good news when some one of this brotherhood elects to fill a Manhattan gallery with proof of his accomplishments in the theater.

Robert Edmund Jones, more or less dean of stage designers, brought his sketches to the Bourgeois Galleries only a fortnight ago for public estimation, and now Jo Mielziner, whose work in the theater seems even more numerous than Mr. Jones', is being given pictorial honors at Marie Sterner's International Galleries. As I pointed out at the time of Mr. Jones' opening, it is naturally next to impossible to more than intimate the actual accomplishment of the stage designer by exposing preliminary sketches and models. The proof of his art is obviously in the producing. But Mr. Mielziner has been wise enough to add two models to his exhibition that enjoy something of the magic of the actual theater, by installing a lighting device that changes their moods from darkness to dawn. You will enjoy standing in the darkened gallery, watching the lights come and go on these little sets as much as I did, for the appeal of the theater, even in miniature, is ubiquitous. You will also enjoy browsing among the drawings, discovering a souvenir of this production and that; and it is plain that Mr. Mielziner is also clever with his crayons and paints to the point of professionalism. Many of his drawings, irrespective of the theater, are worthy of more detailed comment than I have space for.

## JOSEPH POLLET

## Downtown Gallery

There is a spurtive quality in Joseph Pollet's landscape painting that makes it singularly appropriate for exhibiting at the commencement of spring. His greens are cool and tender, wanting in more heady tones of midsummer and autumn, and his large "View" with its gray hills reaching away so invitingly and his "Sultry Day," with its bank of crisply green foliage are full of fresh country feeling. I like particularly his "Mowing," a generously disposed landscape wherein he has depicted sequentially a mower and two stalwart horses in the various phases of cutting a wide field. Like the early primitives who filled the corners of their panels with a variety of incidents, Mr. Pollet has produced a scene of liveliest nature. His hand does not seem quite so certain when it comes to figure work, and except for his "Model" and a "Self Portrait" he has failed to encompass the requirements of this department of painting with the same success as in his landscape work. Like most of the other painters in the town, he has been caught up into the mural melée, and exhibits a project for a skyscraper panel.

## REINHARDT GALLERIES

730 Fifth Ave., New York

DECORATIVE PANELS FLOWER PAINTINGS  
PAUL MORO  
Expert Restorer of Paintings  
Cleaning and Retinting  
1 East 53rd Street, New York  
Telephone: PLaza 3-1255



WILLIAM AND MARY NEEDLEPOINT WING CHAIR  
ENGLISH, XVIIITH CENTURY

*This finely carved walnut example, upholstered in XVIIIth century needlepoint, is included in the sale of art from the collection of the late Dr. Reginald H. Sayre and other consignors to be held at the American-Anderson Galleries on April 1 and 2.*

**FRENCH AND COMPANY**

**ANTIQUE  
TAPESTRIES  
FURNITURE  
TEXTILES  
WORKS OF ART**

**210 EAST 57TH ST. NEW YORK**

## AROUND THE GALLERIES

A. Sheldon Pennoyer is showing a group of oils and water colors at the American-Anderson Galleries under the quaint title of "Railroads and Gardens." Mr. Pennoyer has gone to considerable pains to reconstruct the early days of the Iron Horse and shows us realistic reconstructions of the pioneer days in American railroad-ing. He also gives us gratifying glimpses of California gardens with their general Mediterranean picturesqueness, and adds a generous group of studies of the Connecticut Hills. But the best of his various pictorial departures is the group of "Desert Scenes," whereby we are brought into vivid remembrance of the thrilling spectacles that the great open spaces of the West afford. I like best the smaller gouache studies for some of these desert numbers, and find Mr. Pennoyer's style more fluent and his pigmentation happier when conditioned by the lighter medium. He also shows a small group of portraits. The Khayat Collection of Egyptian and other antiquities is also on view in the up-

per galleries, gleaming souvenirs of the past—luster vases, falence, etc.

The Leggett Gallery turns to the Orient for its present display which embraces a selection of ancient Chinese art known as the Mei Lei Shou Collection. The principal item in the aggregation is a superb red lacquer "throne" chair of the Chia-ch'ing period from a Manchu Prince's palace in Peking, with a multi-fold lacquered screen to match. There is a great variety of porcelain and pottery pieces, among which may be mentioned a handsome pair of Ming glazed pottery roof tiles from a temple in the Shansi province, featuring horses with wavy manes.

The New York Society of Women Artists, with galleries in the Squibb Building, features work by a group of its members in various styles and media. These ladies all have something to say and their manner of saying it invariably employs up-to-date idioms. Martha Ryther, Ethel Paddock, Blanche Lazzell, Ellen Ravenscroft, Mildred Peabody and Flora Scofield are among those exhibiting.

Lily Furedi and Elisabeth Nagle are being featured at the Balzac Galleries through the rest of the month, Miss Furedi with oils and Miss Nagle with black and white drawings. The former has a bright, well pointed manner of painting, while the latter keeps closely to an ultra-feminine Laurencin style of figure work.

## DURAND-RUEL INC.

## PAINTINGS

New York . . . . .  
12 East 57th Street

Paris . . . . .  
37 Avenue De Friedland

## GOLDSCHMIDT GALLERIES INC.

WORKS of ART  
PAINTINGS BY OLD MASTERS

730 FIFTH AVENUE, NEW YORK

FRANKFURT  
Kaiserstrasse 15

BERLIN  
Victoriastrasse 3-4

## METROPOLITAN Galleries

Now at 730 Fifth Ave., Heckscher Bldg., 2nd Floor, New York  
FINE PAINTINGS FOR DEALERS AND COLLECTORS



## RARE DRAWINGS IN PLAZA SALE

During the XIXth century a retired German professional man, spent the later part of his life and a large portion of an inherited and acquired fortune in forming a collection of original drawings and sketches by old masters. More than eighty years ago, opportunities were frequent for the acquiring of specimens which it would be impossible to procure today at any cost or under any conditions.

By a strange combination of circumstances this collection was brought to this country in 1882, since which time it has been in the vaults of a safety deposit company.

It comprises over 1,400 choice examples by the most famous artists of the Italian, German, Dutch and French schools from the XVth to the XIXth century and is to be sold at the Plaza Art Galleries next Wednesday and Thursday, March 30 and 31, at 8 P. M. It has been on view since March 21. In almost every instance the drawings bear the stamp of some notable previous collection. Needless to say, it has been a number of years since an aggregation of this kind has come up in this country at public auction.

The educational value to the art student of drawings and preliminary sketches, such as these, disclosing the conception and development, the method and treatment by which some great master reached his finished picture, is



RENAISSANCE TAPESTRY

ITALIAN, XVTH CENTURY

*This weave, depicting the Triumph of Pompey, is included in the dispersal of art from the collection of the late Dr. Reginald H. Sayre and other consignors, to be sold at the American-Anderson Galleries on April 1 and 2.*

very great. Such drawings are often of further value in distinguishing an original from a copy or in determining the hand of a master.

The Italian school is represented by such artists as Michelangelo, Cambrasso, Carracci, Franceschini, Maratta, Parmigianino, Salvator Rosa, Giovanni Battista Tiepolo, Tintoretto, Titian, Taddeo Zuccheri and others.

Among the specimens of the French school will be found drawings by Boucher, Claude Gellée (dit Lorrain), Huet, de Hère, de Laresses, Leseur, Parrocel and Watteau.

Works of the German, Dutch and Flemish schools are particularly numerous, including such names as Achenbach, Fuger, Ferdinand and Franz Kobell, Felix Meyer, Johann Rottenhammer, Friedrich Voltz, Abraham Bloemaert, Ferdinand Bol, Joseph Charles Cogels, Allart van Everdingen, Cornelius Janssens, Jacques Philipp Loutherbourg, Adriaen van Ostade, Peter Paul Rubens, Bartholomeus Spranger, Sir Anthony Van Dyck, Jan de Wit and many others of like distinction.

## RECENT AUCTION PRICES

### DOLAN ET AL., FURNITURE, ETC.

American-Anderson Galleries—The two-day session of the Dolan et al. sale on March 16 and 17 brought a total of \$23,633. The highest bid, which was made by A. R. Whittier, was made for No. 121, an American Queen Anne lowboy.

# HOWARD YOUNG GALLERIES

OLD AND MODERN  
PAINTINGS

NEW YORK  
634 FIFTH AVENUE

LONDON  
35 OLD BOND ST.

JAC. FRIEDENBERG President  
**HUDSON**  
CHAS. FRIEDENBERG Vice-President  
FORWARDING & SHIPPING CO., INC.  
NEW YORK  
CUSTOM HOUSE BROKERS PACKERS and SHIPPERS  
FORWARDING AGENTS  
OFFICE: 17 STATE STREET  
WAREHOUSES: 507 West 35th Street and 323 East 38th Street, New York  
Cable Address: "JACBERG" Telephone: BOWling Green 9-4151 to 4156

ANTIQUES  
PAINTINGS WORKS OF ART  
CLEARED THROUGH U. S. CUSTOMS

### CUSTOM HOUSE DEPARTMENT

Our many years of experience have placed us in position to give unexcelled and smart service.

### WAREHOUSE DEPARTMENT

On arrival of shipments at the port, we can arrange for U. S. Customs examination at our warehouse (under Customs regulations) where our facilities and experienced employees permit us to assure the most careful handling, unpacking and delivery.

### PACKING and SHIPPING DEPARTMENT

We specialize in packing and shipping of works of art, paintings, fine furniture and household effects to and from all parts of the world.

### LONDON REPRESENTATIVES:

**CAMERON-SMITH & MARRIOTT, LTD.**  
"NORWAY HOUSE," 21-24 COCKSPUR ST., S. W. 1  
Cable Address: "Kamsmarat—London" Telephone: Whitehall 8544

OUR REPRESENTATIVES ARE AT YOUR SERVICE IN THE FOLLOWING CITIES:

PARIS	BARCELONA	ROME	MILAN	GENEVA
BERLIN	MADRID	FLORENCE	BRUSSELS	LUCERNE
HAMBURG	SEVILLE	VENICE	CANNES	ZURICH
VIENNA	GLASGOW	NAPLES	NICE	AMSTERDAM

AGENTS AND CORRESPONDENTS THROUGHOUT THE UNITED STATES AND IN ALL PARTS OF THE WORLD

**BELMONT GALLERIES**  
576 Madison Ave., N. Y.  
Old Masters  
Portraits of All Periods  
Primitives of All Schools  
Paintings Bought  
Paintings Authenticated

THE PENNSYLVANIA ACADEMY  
OF THE FINE ARTS  
Broad and Cherry Streets, Philadelphia  
The Oldest Fine Arts School in America  
DRAWING, PAINTING  
MURAL DECORATION  
ILLUSTRATION, SCULPTURE  
Illustrated Booklet  
Address Eleanor P. Fraser, Curator

Estab. 1875 Tel. BRyant 9-6739  
**CALO GALLERIES**  
128 West 49th Street, New York  
Between Broadway and 6th Ave.  
WE BUY and SELL  
PAINTINGS  
American and Foreign Artists

## The Fairfax

56TH ST. EAST OF PARK AVE.  
New York

Outside Rooms, furnished by  
Sloane, with pantries:

SINGLE	TWIN BEDS
\$4.50 a day	\$5.00 a day
\$110 monthly	\$120 monthly

Our dining room has become a favored luncheon place with the art and decorating profession.

Come in to lunch some day

**RALPH M. CHAIT**  
600 MADISON AVE., N. Y.  
at Fifty-Seventh Street



Rare Famille  
Verte Vase  
Kang Hsi period,  
1662-1722  
Height 18 inches

EXHIBITION OF RARE  
CHINESE PORCELAINS

Member Antique and Decorative Arts League



## The ART NEWS

Published by the  
ART NEWS INC.20 East 57th Street, New York  
Telephones PLaza 3-5067-68-69-70President . . . . . S. W. FRANKEL  
Editors . . . . . RALPH FLINT  
MARY MORSELLEntered as second-class matter, Feb. 5, 1909, at  
New York Post Office, under the Act of  
March 3, 1879Published weekly from Oct. 3 to middle of June.  
Monthly during July, August and September.

## SUBSCRIPTION RATES

YEAR IN ADVANCE	\$7.00
Canada	8.00
Foreign Countries	8.00
Single Copies	.25

WHERE THE ART NEWS MAY BE  
OBTAINED IN NEW YORK

Brentano's . . . . . 1 West 47th St.  
Gordon & Margolis . . . . . 32 East 59th St.  
A. G. Seiler . . . . . 1224 Amsterdam Ave.  
Schultz News Agency . . . . . 112 West 44th St.  
Times Bldg. News-Stand . . . . . Times Building  
Wanamakers' . . . . . (Book Office)  
Washington Sq. Book Shop . . . . . 27 West 8th St.

## WASHINGTON

Brentano's . . . . . F and 12th St., N. W.

## BOSTON

Vendome News Co. . . . . 261 Dartmouth St.

## PHILADELPHIA

M. Squires . . . . . S. E. Corner 17th and  
Chestnut St.  
Wanamakers' . . . . . (Book Counter)

## LOS ANGELES

C. V. Pleuharp . . . . . 339 Hill St.

## LONDON

Art News, Inc. . . . . Bank Building

David H. Bond . . . . . 407 Bank Chambers

Gorringe's . . . . . 17 Green St.

May &amp; Williams . . . . . Leicester Sq., W.C. 2

Lechertier Barbe, Ltd. . . . . 24 Bury St.

St. James's S.W. 1

## PARIS

Georges Houin . . . . . 2 Rue de la Plaine

Tel. Diderot 19.09

## MUNICH

Karl Barth . . . . . Konradstrasse 4-11

Vol. XXX March 26, 1932 No. 26

GALLERIES GO ON  
FOREVER

At a time when a policy of retrenchment hangs miasmatically over the various quarters of the town, causing our captains and lieutenants of industry and commerce to curtail their activities until a sweeter, safer season, the art galleries continue to put forth their exhibitions with the hardihood and persistency of daisies in May. Far from assuming the airs of economical necessity, our local emporiums of the fine arts have staged a series of spectacles this season that have averaged from twenty to thirty each week. There has not been a single gallery of note that has not kept right up in the front line; and if this is not sufficient proof that the sinews of art are far from sagging under the strain of a lean period, it can also be pointed out that four or five new galleries have been opened on Manhattan island within the past six months. While there are all sorts of exhibitions to be encountered, from the little inexpensive ones with home-made frames and fittings to the pukka displays that cost well into four figures to assemble, it is a remarkable record, all things considered. While many of the theaters are dark and shops are wanting keepers, while hotels are under-tenanted and the marts of commerce yearn for the bustle of yesteryear, our annual exhibitions and one-man shows increase and multiply. Even the yearly Pittsburgh International, the cost of which runs well into six figures, failed of securing its appropriation for next year by the smallest margin. It is plain that the art world is primarily concerned with expression, being morally able to hold its own in the face of so-called depression. Even if the approaching "Independents" does threaten to establish trading on the good old barter system, it is none the less a healthy sign that all's comparatively well on the aesthetic front.



"NEIGE FONDANT"

In the exhibition of paintings by Cezanne, Gauguin and Redon, now on view at the Durand-Ruel Gallery.

By CEZANNE

## OBITUARY

## RENE DE QUELIN

René de Quelin, painter and writer on art, for ten years associated with the Tiffany Foundation and a lecturer on art at the Carnegie Institute in Pittsburgh, died at his home in New York City on March 22 at the age of 78, having been ill with arthritis for a year and a half. He was born in Brittany, France. While living in Japan for a period of two years he won the Imperial Gold Medal for a water color, *The International Studio, Art and Decoration and Country Life* are among the publications to which he contributed.

RECENT BOOKS  
ON ART

## AMERICAN FOLK SCULPTURE

By Holger Cahill and  
Elinor RobinsonPublisher: Newark Museum  
Price: \$1.00

The previously scattered literature on America's early native art is enriched by the catalog which the Newark Museum has just published of its recent exhibit of American folk sculpture. This publication, running to about one hundred pages with numerous illustrations, comprises a comprehensive treatment of its subject, in which there has been much recent interest, as there is now available.

A wide variety of Americana is included in the field of folk sculpture: ship's figureheads, weather vanes, cigar store signs, Pennsylvania Dutch carvings and stove plates, wild fowl decoys, firemarks, toys and other carved objects.

To quote the introduction to the catalog, the Newark Museum has assembled this material "not because it is naive, or quaint, or crude or because of its historical associations, but because it has genuine sculptural quality, and because the museum finds in it an evidence of the enduring vitality of the American tradition."

In spite of the Museum's primary concern with the esthetic side of these objects, many of them are of distinct interest for their associations. One of the most important items in this respect is the Andrew Jackson figurehead which has been the subject of much speculation recently.

A general introduction to the entire subject has been written for the catalog by Holger Cahill; special notes on individual items have been prepared by Elinor Robinson.

Subscriber Since  
1908 Praises the  
Present Art News

Alfred J. O'Ferrall, Esq., the Iglehart Building, Baltimore, who has just renewed his twenty-fifth subscription to THE ART NEWS, adds the following very gratifying as well as interesting commentary:

"It is sure a far cry from the little eight-page ART NEWS of 1908 to your present wonderful production with its special supplement. On looking over the 1908 issues, I find that there was not then what we may call such amiable catholicity of taste as is now displayed, as witness the following in reference to the New Salon in Paris:

The advance notices of the display now open, would seem to indicate that no new note has been struck by The Independents and that the same striving after the bizarre, and the beating of the air, which have characterized French art in general the past twenty years, is still going on. With the exception of the Giverny painters and a few veterans like Harpignies and Bonnat, France has not developed any great or new painters or schools of late.

"In the language of the street, we can all now say of this, Oh yeah?"

"May we hope that your present attitude will prove to be the correct one at the end of the next twenty-five years?"

Yours very truly,  
Alfred J. O'Ferrall. (Signed)

Toledo Acquires  
Fine Still Life  
By Emil Carlsen

TOLEDO.—"Leeds Jugs," a fine still life by the late Emil Carlsen, recently has been installed in the Maurice A. Scott gallery of the Toledo Museum of Art by Florence Scott Libbey. Accession of this noteworthy addition to the Toledo museum's permanent collections is announced by Director Blake-More Godwin. The painting, which in its fine composition, form and color shows the touch of a master, is characteristic of Carlsen's work in this particular field.

## BERLIN LETTER

By Flora Turkel-Deri

Of the number of distinguished private collections of old art formerly in Berlin only a few have survived post-war financial circumstances. Heirlooms and masterpieces, coming into the market, have been scattered to the four winds; treasures once held as priceless have been sold through bitter necessity. Yet, after all, various masterpieces still remain. For example, there is the private "Collection S.," which has been kept together in its entirety. The catalog of this aggregation was compiled by Dr. von Bode, who also had been helpful in the choice of its rich contents. The interiors in which these art treasures are kept are not for show but to be lived in, thus solving most satisfactorily the problem of setting up art objects effectively and at the same time establishing an atmosphere of comfort and good taste.

As for the contents of the S. collection, in addition to valuable paintings and sculptures, the most diverse products of ancient craftsmanship are to be found. Boxwood carvings especially are well represented by many specimens of high quality; among the ivory statuettes are some very precious pieces, and the Gothic amber figures of the XVth century are of the greatest rarity. Notable also are a series of faultlessly preserved Limoges enamels effectively displayed against the dark paneling of a carved Swiss altar of about 1660. Most important among the sculptures is a clay bust in relief of the "Madonna and Child" by Ghiberti, unquestionably a masterpiece and critically dealt with in the special literature about the collection.

Among the paintings, a picture of the Magdalen with the box of ointment must be singled out. The reason for this is that this unidentified work greatly resembles a drawing in the Uffizi, of the Virgin supposedly and labeled as from the hand of Leonardo. In the painting the head of the young woman is almost in profile and inclined downwards. Red and black hairbands are arranged in the manner of a coil and fastened with a winged clasp above the forehead, while the abundant auburn hair falls over shoulders and neck. The expression of the face is very gentle, the heavy eyelids conceal the eye and the full lips are closed. A touch of color is added by the red bodice worn by the model, while a black mantle runs into the dark background.

A pair of statuettes by Giovanni da Bologna that have lately come into the possession of the Hirshhorn Gallery, are exquisite examples of this

great master's art. Two bird-catchers are here represented, the figures full of life and vigor. The modeling of the bodies, which are in silver, is splendidly accomplished and every detail of the gilded costumes is treated with the greatest care. The vivacity of the gestures, the accuracy of the execution and the fine effect of the gray and golden tones of the metals combine to give these statuettes an exceptional distinction.

One is rarely privileged to acclaim a newcomer with such sincere approval as is the case with Ise Bienert, whose drawings are shown at the Neumann-Nierendorf Gallery. The emphatic simplicity and spare strength of this artist's designs are amazingly eloquent. The human figure is Ise Bienert's sole subject matter, and in addition to their candor and grace, her drawings of the nude have a marvelous structural solidity and concentration.

The question as to whether academic training is a constructive factor in national art education has been brought to the fore through the restrictions in the maintenance of art academies now enforced on Germany because of her financial troubles. To advocate the cause of art academies three exhibitions are now current in Berlin. One of these is historical in scope, uniting drawings and prints dating from about 1750-1850. Sheets by such famous artists as Chodowiecki, Schadow, Schinkel, Blechen, Kruger, Hoseman and Menzel, all of whom had academic training and were the creators of a significant style of enduring quality, are featured in this showing. The second exhibit is devoted to works by master pupils from the academies in Dresden, Karlsruhe and Stuttgart, while the third, displays the results of modern art education in a public high school for drawing masters.

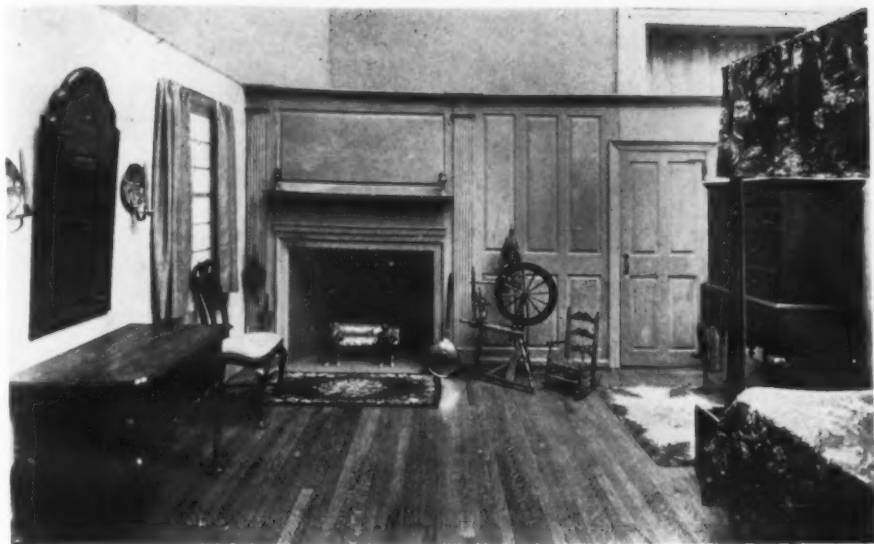
A number of German artistic associations have issued a quite groundless protest against the selection of exhibits for the show of German contemporary art in Oslo which were chosen by the assistant curator of the National Gallery in Berlin, Dr. Thormaehlen.

This incident is very regrettable, for it is apt to endanger the great success of this showing, which is certainly a credit to German art circles generally. There can be no doubt that the exhibition was put together with great understanding and presents an imposing survey of German post-impressionist art, and as such brought a vivid response from the Norwegian public. The argument that German impressionistic artists are not represented in the show is invalid, for upon the express request of the Norwegian authorities only the post-impressionists were sent. And with the exception of a negligible number of the two hundred entries works were very well picked. Moreover, it is obvious that an attempt to present German contemporary art in all its diverse manifestations in a single show would have resulted in a considerable weakening of the entire exhibit. The very limitation of the show to a group of artists linked by kindred tendencies and aims was the main factor in its strength.

Personal reasons obviously excited the protest and this is the more regrettable as Berlin's foremost artistic societies The Academy of Fine Arts, Secession, Verein Berliner Künstler and several other associations united in this action. Consternation prevails both because there is so little solidarity in German art circles and because this state of affairs was publicly brought into the limelight on such an inappropriate occasion.

Professor Strykowski the renowned art historian at the University of Vienna, celebrated his seventieth birthday this month. In his books "The Orient and Rome" and "Asia Minor" he investigated the links between ancient art in the Near East and medieval-occidental productions, and he introduced novel ideas about the Oriental roots of the latter into the history of art. Many of his other publications also deal with Oriental art, and in a book on Armenian architecture the scholar presents the thesis that Occidental architecture was derived from the doomed-shaped vaults of the ancient Armenian churches. Due to Professor Strykowski's suggestion, the facade of the palace at Mshatta, an important example of Islamic art, came into the Berlin Museum.





TWO ROOMS IN THE MEMORIAL ART GALLERY EXHIBITION OF EARLY AMERICAN ART OWNED IN ROCHESTER  
Showing two of the ten realistically contrived interiors ranging in period from 1665 to 1825.

## Census of Museums Made by the Bavarian State Bureau Discloses Much Interesting Data for Art Lovers

MUNICH—A census of museums has been made by the Bavarian State Bureau, the first census of this kind ever made by a German state. It discloses the fact that Bavaria, with a population of about 7,500,000, may boast of no fewer than 243 museums open to the public and thirty-four of them devoted to the arts. The great art collections for the most part are located in the large cities, above all in Munich, while those of local interest are to be found scattered about the state in old patrician or peasant houses, in town halls and old towers, palaces, castles, and, in one case, in an old grain storage-house.

The Old and the New Pinakothek in Munich are of course the two most important state picture galleries. In addition, the state owns the galleries at Ansbach, Aschaffenburg, Augsburg, Bamberg, Bayreuth, Burghausen, Erlangen, Ingolstadt, Schleissheim, Speyer and Würzburg. Of these, the gallery in Schleissheim, with about 1,500 pictures on exhibition and 265 in its store-room (mainly by German, Italian and Netherland masters) is the largest of all Bavarian state galleries. But it cannot compete in world-fame with the Old Pinakothek, which has no more than 1,032 paintings.

In this famous old picture gallery, the school of the Netherlands, with 466 canvases, is more extensively represented than any other. Few galleries in Europe have as complete a Rubens collection, comprising, as it does, seventy-seven examples and including such masterpieces as "Landscape with Rainbow," "Slaughter of the Innocents in Bethlehem," the small "Last Judgment" and "Battle of the Amazons."

Rembrandt is represented by ten and Van Dyck by twenty-eight pictures. Of the 306 paintings by German masters, the majority are from the XIVth, XVth and XVIth centuries, Holbein the Elder and Lucas Cranach the Elder leading with fifteen works each. Then comes Dürer and Michael Pacher, each with thirteen, Burgmaier with twelve and Hans Baldung Grien with five. Among these paintings are such splendid works as Pacher's "Altar of the Four Church Fathers," Dürer's "Four Apostles" and Grünewald's "Disputation of St. Maurice and Erasmus."

The old Italian painters in the Old Pinakothek are represented by 185 pictures, the greater part from the Venetian school. There are thirteen works by Tintoretto, and ten each by Titian and Paolo Veronese. Although Raphael, Leonardo, Perugino and Tiepolo are represented by fewer paintings, there are masterpieces among them, such as Raphael's "Madonna of the House of Tempi" and Perugino's "Mary Appears to St. Bernhard."

As for the New Pinakothek, containing in the main German works of the XIXth century, here are over three hundred pictures. The Schack Gallery, which is the only Prussian State gallery in Bavaria, houses paintings of the same epoch, Böcklin, Feuerbach, Lenbach, Schwind, Defregger and Kaubach being some of the best known artists represented. Bavaria's

print collection, which contains about 250,000 works, includes all the great German, Italian, French and Dutch masters.

A museum of a special kind is the Lenbach Gallery in Munich, which possesses more than three hundred paintings and more than one hundred drawings by this XIXth century master. Some 539 articles of furniture, rugs, etc., which belonged to Lenbach are also shown.

Outside of Munich, some of the most important art collections in Europe are to be found in the Germanic National Museum in Nuremberg. In addition to exhibits from prehistoric days, one finds the great creations of the Franconian sculptors and painters: Veit Stoss, Adam Kraft, Dürer, Cranach and Baldung Grien. Nuremberg's great artists of the Middle Ages are also displayed here as well as the products of peasant culture and artisanship.

The many small local museums lay chief stress on the history of their own communities. Such collections as

those of wood carvings in the Oberammergau Museum and the doll museum in Neustadt are typical examples. Their exhibits give an insight into old traditions of handicraft which often rose to the level of high art.

The German Museum in Munich leads in the matter of popularity with 600,000 visitors a year. Second is the Old Pinakothek with 134,000, and the fourth is the New Pinakothek with 83,000.

Finally, there are the royal residences and palaces, most of which contain rich collections of art and are open to the public. The census records nineteen palaces, including the world-famed creations of King Ludwig II—Herrenchiemsee, Neuschwanstein and Linderhof—and the residences in Munich and Würzburg, among others. The magnificent palace of Neuschwanstein, near Füssen, proves the greatest attraction for the public; it is visited by some 86,000 persons yearly. And Herrenchiemsee, the "Bavarian Versailles," with 75,000, is not far behind.

## Age of Walnut Illustrates the Magnificence of a Notable Era

LONDON.—The Age of Walnut Exhibition at the house of Sir Philip Sassoon is worthy of the magnificence of the age from which its items have been drawn. The riches of Restoration, William and Mary and Queen Anne art and cabinet work have been widely drawn upon, so that we see again the splendor characteristic of this period, both in the court and in the homes of the wealthy bourgeoisie. The fine furniture, exquisite embroideries, glass, porcelain and jewelry displayed with the pictures bring the period to life in a truly remarkable fashion. The very substitution of walnut for oak as the fashionable wood of the era is highly significant. It betokened an increased cult of elegance and an appreciation of grace, rather than sturdiness and

strength. But some of the finest pieces of furniture are not of walnut, but of lacquer, certain XVIIIth century examples in red being superb, both in design and color. It is natural that at a time when both dress and coiffures were so exceedingly decorative there should be a special vogue for magnificent mirrors. The show is appropriately rich in these, there being examples in silver, stumpwork, gilt wood, and with ornamental and colored glass frames.

The silver illustrates the exquisite feeling for purity of form so characteristic of craftsmanship during the latter half of the XVIIIth century and the early part of the XVIIIth. The show owes much to the skillful manner in which it has been arranged.—L. G. S.

**WELLS**  
OBJECTS OF ART  
INC.

ORIENTAL ART

32 East 57th Street

New York

**MAISON CLUNEY, INC.**  
ART GALLERIES



ANTIQUES  
TAPESTRIES  
FURNITURE

We Also Buy  
Works of Art

BRUSSELS TAPESTRY  
XVII CENTURY

Cartoon by Jan Frans van den Hecke (son of Frans van den Hecke) 1662, Dore, Brussels. Title "L'Apotheose de Louis XIV." Size 12 feet 10 inches by 12 feet 10 inches.

43 West 55th Street

New York

ON EXHIBITION

TOMORROW (SUNDAY) from 2 to 5 p. m. AND  
CONTINUING DAILY UNTIL SALE, from 10 a. m.  
to 6 p. m. at the

**NATIONAL**  
ART GALLERIES, Inc.  
AUCTIONEERS and APPRAISERS

HOTEL PLAZA

Rose Room Fifth Avenue at 58th Street, New York

SALE AT PUBLIC AUCTION

THURSDAY EVE., MARCH 31 at 8 P. M.

A COLLECTION OF RARE

**CURRIER & IVES**

AND OTHER IMPORTANT OLD

**AMERICAN PRINTS**

Being Part II of the

MICHAELSEN Collection

FRI. & SAT. AFTS., APRIL 1 & 2 at 2 P. M.

**EARLY AMERICAN  
PRESSED GLASS**

From the Collection of

THE PRINCESS SHOP

of Princeton, N. J. and Sold by Order of Mrs. Wm. Jones Clarke

ALSO FINE AMERICAN

**HOOKEED RUGS**

From the Collection of

MRS. E. O. SCHERNIKOW  
NEW YORK CITY

Frederick A. Chapman, Auctioneer  
Catalogues Sent on Request



# COMING AUCTION SALES

**AMERICAN-ANDERSON  
GALLERIES  
SAYRE ET AL, FURNI-  
TURE, TAPESTRIES, ETC.**

**Sale, March 31, April 1, 2  
Exhibition, March 26**

Several very beautiful XVIIIth century and two important Gobelins tapestries of the XVIIth century will occur in a collection of furniture and furnishings to be sold at the American-Anderson Galleries on the afternoons of March 31 and April 1 and 2, after exhibition beginning today, March 26. The items offered, which include some unusually fine porcelains and textiles as well as tapestries, have been consigned from the estates of the late Dr. Reginald H. Sayre and the late Samuel Adams Clark, the collection of Mrs. W. H. Daugherty, a country home in Massachusetts and a New York residence.

In regard to the tapestries, a set of five important XVIIth century Italian Renaissance pieces will come up at the third session and will be dispersed one by one. The titles are "The Triumph of Pompey," "The Triumph of Augustus," "The Triumph of Scipio Africanus," "The Triumph of Marius," and "The Dedication of Young Augustus." All five have matching borders, beautifully woven

in many colors, highlighted in silk. Of the two early XVIIIth century Flemish animal specimens (companion pieces), one, in particular, is in a fine state of preservation. The Gobelins, woven about 1770, portray, the one a "Fête Musicale," and the other "Une Ronde," both in the lovely rose-crimson for which these products are famous with blue and yellow tones in the costumes.

The Oriental rugs, which occur on each of the three days of the sale, include a Savonnerie carpet with ivory field and a large Mahal weave with an all-over design in scarlet, green and tan on a blue-black field.

In the furniture group, which comprises French, Italian and English pieces of the XVIIIth century, the English section is the most important. In the Chippendale style are a mahogany wing armchair, covered in superb William and Mary needlepoint, and two Chinese Chippendale library armchairs, also in fine antique needlepoint. Likewise of the Chinese Chippendale variation are two tables, the one a very good piecrust type and the other in a mellow patina, a tea-table with a pierced fret gallery. In the William and Mary vogue is a carved walnut winged chair covered with antique French needlepoint. In fact, the sale is notable for the number of pieces upholstered in fine old petit point or gros point. In the French section, a Louis XVI kingwood *bonheur de jour*, inlaid with various woods and mounted in bronze, is unusually intriguing, with its secret drawers and compartments.

The Chinese ceramics occur in the second session and include snuff bottles, semi-precious mineral carvings, porcelains and bronzes, among which appear Han, Sung, Ming, K'ang-hsi, Yung-Cheng, Ch'ien-lung and Chia Ch'ing items.

Among the textiles are very attractive damasks, brocades, velvets and embroideries of the XVIIIth and the

XVIIIth Century in Italian, Flemish or French workmanship.

Outstanding in the Georgian silver are a wine cooler by Paul Storr, London, 1812; two fine dishes with covers, London, 1811, from the collection of Baron Lucas; and an exceptionally heavy oval platter with strainer by Henry Greenway, London, 1797.

The balance of the catalog is made up of Sheffield plate; fans, boxes and other bibelots; European porcelains and glass; fruits; paintings and arms.

## NEW YORK AUCTION CALENDAR

### American-Anderson Galleries

30 East 57th Street

**March 29, eve.**—Sporting books and prints, collectors' books and also Washington Irving MSS. from the estate of Helen Irving Libbey.

**March 31, April 1 and 2**—Sayre et al. antique furniture, rugs, art objects, etc. Exhibition begins March 26.

### National Art Galleries

Rose Room, Hotel Plaza

**March 26, at 2 P. M.**—XVIIIth century furniture (French and English) objects d'art, etc., from the collection of the late Edw. Dean Adams.

**March 31, at 8:15 P. M.**—Currier and Ives prints, part II offered by Mr. Cornelius Michaelson. Exhibition begins March 27 at 2 P. M.

**April 1, 2, at 2 P. M.**—Early American glass from the Princess Shop and hooked rugs from the Schnernikow collection. Exhibition begins March 27.

### Plaza Art Galleries

9 East 59th Street

**March 26 at 2 P. M.**—Fine XVIIIth century English furnishings, the excess warehouse stock of a New York importer.

**March 30, 31 at 8 P. M.**—Drawings by XVIth to XIXth century masters (the collection of Mr. M. A. Lang. Exhibition now on.

# JOHN LEVY GALLERIES

ONE EAST 57th STREET  
NEW YORK

EXHIBITION

# CHOULTSE

GENIUS OF LIGHT

Until April 16th

# WILDENSTEIN & COMPANY INC.

*Distinguished*

# OLD and MODERN PAINTINGS WORKS OF ART

TAPESTRIES and FRENCH FURNITURE  
of the 18th Century

647 FIFTH AVENUE

NEW YORK

57 Rue La Boétie, Paris

# TON-YING & COMPANY

CHINESE  
ANTIQUE  
WORKS OF ART

5 East 57th Street

Third Floor

NEW YORK CITY

# Scott & Fowles

Paintings

Drawings

Bronzes

680 Fifth Avenue

(Fifth Floor)

Between 53rd and 54th Sts.

NEW YORK CITY

MUNICH  
Briennerstrasse 12

# JULIUS BÖHLER

HIGH CLASS  
OLD PAINTINGS  
WORKS OF ART

# BÖHLER & STEINMEYER INC.

NEW YORK  
Ritz-Carlton Hotel  
Madison Ave. and 46th St.

LUCERNE  
The Lucerne Fine Art Co.  
Haldenstrasse 12

# E. & A. SILBERMAN

PAINTINGS

133 EAST FIFTY-SEVENTH STREET  
NEW YORK

ANTIQUES

5 SEILERSTÄTTE, VIENNA



# To All

*who own Paintings, Drawings or Prints*

The American Art Dealers Association  
INCORPORATED 1918

*Announces the Foundation of Its*

## ART SERVICE BUREAU

AT 598 MADISON AVENUE, NEW YORK

The American Art Dealers Association includes leading dealers of long experience in handling paintings, drawings and prints, both American and foreign.

The collective authority of these dealers is now made available to the public through the Art Service Bureau of the Association without charge, except when research or extensive efforts are necessary.

Inquiries are cordially invited from those interested in obtaining authoritative information on any problems, ranging from art education and the collecting of fine art, to the proper hanging of a picture.

Write to Department A for your copy of ART SERVICE, which will be mailed free on request. It contains an outline of the services available through the Art Service Bureau, including expertization, appraisal and restoration, and other valuable information about pictures, together with a list of the dealers included in the Association.

The American Art Dealers Association is incorporated in the interest of art in America and to safeguard the buying public. This organization is open only to reputable dealers throughout America.



The AMERICAN ART DEALERS ASSOCIATION, Inc.  
598 MADISON AVENUE, NEW YORK



# NATIONAL ART GALLERIES

MICHAELSEN, CURRIER & IVES PRINTS, ETC., PT. II

Sale, March 31 at 8:15 P. M.  
Exhibition Begins March 27

Mr. Cornelius Michaelsen has commissioned the National Art Galleries at the Hotel Plaza to sell at auction on Thursday evening, March 31, a second selection of rare and much sought Currier and Ives prints, with additions of fine old American engravings, aquatints, etc. Exhibition begins on Sunday afternoon, March 27, and continues daily from 9 A. M. to 10 P. M. until the time of sale.

At the first Michaelsen sale on January 14 it was observed which types of items were most in demand, and these have been carefully included in the coming dispersal. Not only does Mr. Michaelsen offer beautiful specimens suitable for decoration of the home, but many superb examples of museum quality. Every number is guaranteed as described in the catalog and may be exchanged at any time for other prints at the full price paid.

One of the most important numbers, showing the first gold mining village, "Grass Valley, Nevada County, California," is the only impression known. And of "Overland Mail Company" there is only one other specimen recorded. The highest priced and most sought of the Currier prints, "A Tight Fix" from "The Life of a Hunter" series, appears in a superb impression, as does an almost equally important subject, "Surrender of Lord Cornwallis at Yorktown, Oct. 19, 1781," a colored lithograph after the painting by John Trumbull.

Of the prints other than those turned out by Currier and Ives, "View of Yale College, 1827," is a colored aquatint, one of four impressions known and the second earliest picture made of Yale College. The lithograph of "Hon. Abraham Lincoln," showing him without a beard as the Republican Candidate for the Presidency after the photograph by Brady, is in fine condition with good margins. Most desirable also is the rare mezzotint, dated 1782, by J. R. Smith, of the portrait of "Lt. Col. Tarleton" by Sir Joshua Reynolds.

The categories of items are as follows: Quaint American historical maps; American historical subjects and portraits of famous men; mail-coach and railroad scenes; rural and farm scenes; American college views;

turf, shooting and whale scenes; view of American cities, and a few miscellaneous subjects.

# NATIONAL ART GALLERIES

PRINCESS SHOP EARLY AMERICAN GLASS, SCHERNIKOW HOOKED RUGS

Exhibition, March 27  
Sale, April 1, 2 at 2 P. M.

The National Art Galleries (Rose Room, Hotel Plaza) will disperse at auction on April 1 and 2 an interesting collection of early American pressed glass from the Princess Shop, sold by the order of Mrs. William James Clarke, as well as a group of American hooked rugs from the collection of Mrs. E. O. Schernikow.

The glass collection is devoted almost exclusively to a great variety of XIXth century specimens, including practically all types and patterns in vogue during that period. In addition to pieces with the quaint "thousand eye," "three face" and "thumb print" motives there are many characteristic floral designs among which the tulip, wild flower, "daisy and button" and bell flower adaptations appear most frequently. Conventionalized leaf designs of ivy and inverted fern as well as such fruit motives as pineapple, "Lincoln grape" and "Maryland pear" are to be found on other attractive examples. The popular conventionalized patterns of the period are seen in pieces with the princess feather, dew drop, hobnail and Hamilton designs. As to color, there are, in addition to the glass ware in clear white, colorful examples in water blue, canary yellow and apple green.

The hooked rugs, sold by order of Mrs. Schernikow, comprise a large group featuring the most sought designs and colorings. In addition to quaint floral pieces, there are a number of rugs with dog, cat, horse and other animal motives so naively interpreted by the New England housewife. One of the largest and finest examples in the collection is a carpet made in Maine about ninety years ago, with richly colored flowers scattered over a light center. Another collector's piece, worked on linen, has small, diamond patterns outlined in blue and ivory, surrounding delicate floral motives in rose. Geometrical

designs are also well represented in the collection there being, among others, rugs with stellate, basket weave, small diamond and "Boston sidewalk" patterns. Sizes range from small scatter rugs to runners and large room size carpets.

# FOREIGN AUCTION CALENDAR

## BERLIN

Hollstein & Poppel

April 27—An important collection of drawings by German artists of the romantic era.

April 28-29—Valuable old engravings from distinguished sources.

## MUNICH

Hugo Helbing

March—Paintings of the XIXth and XXth centuries.

## FRANKFORT

Hugo Helbing

April—Art from the castles of several princes.

## LEIPZIG

C. G. Boerner

May 2-3—The print collection of Count Kartenburg.

May 4—French and German drawings from the Hermitage.

## AMSTERDAM

A. Mak

March—Antiquities, etc.

## Mensing & Co.

April 12—The collection of Alph de Stuers.

April 13—The Count Orlova collection.

April 14-15—Part II of the Stuers collection.

## NEWCASTLE-ON-TYNE

Anderson & Garland

April 18-21—The art treasures of Lamington Castle, sold by order of the Earl of Durham.

## LONDON

SOTHERBY

April 7—The remaining contents of Chesham House, property of the Earl of Harewood.

## Puttick & Simpson

May 22-25—The famous Brook collection, sold by order of Lady Louis Mountbatten.

## PARIS

Hotel Drouot

April 6-7—The Far Eastern collection of Houou-Ming-Tse.

April 13, 14—The Sevadjan collection of rare antiquities, sculptures, important Far Eastern paintings, modern pictures, antique furniture, tapestries, textiles, etc.

## MILAN

Ulrico Hoepli

April 8-9—Books and mss.

# ARNOLD SELIGMANN REY & CO., Inc.

11 East 52nd Street

NEW YORK

# WORKS of ART

# ARNOLD SELIGMANN & FILS

23 Place Vendôme

PARIS

# FREDERICK BUCHER GALLERIES

ANTIQUES  
TAPESTRIES  
FURNITURE

We Also Buy  
Works of Art

"Portrait of a Girl"  
by Jan Van Noort  
(Dutch, 1620 - 1676)

Canvas signed and dated 1645 at lower right. Height 33 inches, width 26 1/2 inches. A certificate by Dr. Heijstede de Groot accompanies this painting. From the important art collection of Dr. John E. Stillwell.



485 Madison Avenue

New York

# DALVA BROTHERS

IMPORTERS OF ANTIQUE TEXTILES  
WHOLESALE

510 Madison Avenue

New York

# THE GORDON GALLERIES

PAINTINGS  
ETCHINGS  
BRONZES

27 ADAMS AVENUE EAST, DETROIT

# MACBETH GALLERY

PAINTINGS  
BY AMERICAN ARTISTS  
ETCHINGS

WILLIAM MACBETH, Inc.  
15 East 57th St. New York

# FÉRAL

Ancient Paintings

NEW ADDRESS:  
48 bis Avenue Kléber  
PARIS

# PIERRE MATISSE

SELECTED MODERN PAINTINGS & SCULPTURES

FULLER BUILDING

51 EAST 57TH STREET

NEW YORK

# JACQUES SELIGMANN & CO. INC.

3 East 51st Street, New York

PAINTINGS and WORKS of ART

Ancien Palais Sagan, 57 Rue St. Dominique

PARIS

9 Rue de la Paix

# BALZAC GALLERIES

GROUP EXHIBITION BY

MODERN and AMERICAN ARTISTS

THROUGH APRIL

449 Park Avenue

New York

# N. E. MONTROSS

Works of Art

MONTROSS GALLERY

785 Fifth Ave. NEW YORK

Bet. 59th and 60th Sts.

# FREDERICK KEPPEL & CO., Inc.

ENGRAVINGS  
AND  
ETCHINGS  
BY  
OLD MASTERS

16 East 57th St., New York

# MURRAY K. KEYES

Photographer of Art Collections  
Paintings, Art Objects and Interiors

Studios at 138 East 60th St., New York

Daguerreotypes Reproduced

Large Prints



## Calendar of Exhibitions in New York

**Ackerman Galleries, 50 East 57th Street—**Old English coaching prints.

**American-Anderson Galleries, 30 East 57th Street—**Pastels and oils by A. Sheldon Pennoyer and ancient Egyptian glass, jewelry, etc., from the Khayat collection, to April 2.

**American Folk Art Gallery, 113 West 13th Street—**Early American paintings, etc. (Open by appointment).

**An American Group, The Barbizon Plaza, 58th Street and Sixth Avenue—**Paintings by Stuart C. Edie, March 14-April 2.

**An American Place, 509 Madison Avenue—**Paintings by Arthur G. Dove, March 14-April 9.

**Arden Gallery, 460 Park Avenue—**Folk costumes of Holland by Gratiane de Gardillane and Elizabeth W. Moffat, March 8-31. Water colors of interiors by Princess Nina Chavchavadze, March 31-April 13.

**Argent Galleries, 42 West 57th Street—**Water colors and "sgraffito" prints by Elliot O'Hara, March 28-April 16. Mexican paintings by Harriet Lord, March 28-April 9.

**Art Center, 65-67 East 56th Street—**Work by members of the N. Y. Society of Craftsmen, semi-permanent. "Fifty Prints of the Year," to March 31. Photographs by Christina Merriman, to April 2. Art work by children of Scarborough School and exhibition of attractive objects costing not more than 25 cents, to March 31.

**Artists Gallery, 212 Hicks Street, Brooklyn—**Thumb-box exhibition, through April 10.

**Averil House, 142 East 53rd Street—**Art for the Garden.

**Babeock Art Galleries, 5 East 57th St.—**Recent paintings by I. Abramofsky, March 28-April 9.

**Bachstutz, Inc., the Sherry-Netherlands, Fifth Avenue and 59th Street—**The Stephan von Auspitz collection.

**Balzac Galleries, 449 Park Avenue—**Group shows by modern and American artists, through April.

**Belmont Galleries, 576 Madison Avenue—**Primitives, old masters, period portraits.

**John Becker, 520 Madison Avenue—**Six young European artists, to April 9.

**Boehler & Steinmeyer, Inc., Ritz-Carlton Hotel, Madison Avenue at 46th Street—**Old masters.

**Bourgeois Galleries, 123 East 57th Street—**Stage sets and models by Robert Edmond Jones, to April 2.

**Brooklyn Museum, Eastern Parkway, Brooklyn—**International exhibition of modern photography and the annual photographic show by the Brooklyn Institute of Arts and Sciences, through April. "The Sixth Hour" by Nandor Honti. Modern applied art, March 14-April 9.

**Brownell-Lambertson Galleries, 106 East 57th Street—**Work of contemporary painters and sculptors for contemporary homes; modern decorative appointments.

**Brummer Gallery, 55 East 57th Street—**Ceramics by Artigas, March 5-April 5.

**Bucher Galleries, 485 Madison Avenue—**Antiques, tapestries and objects of art.

**Butler Galleries, 116 East 57th Street—**Paintings "suitable for decoration."

**Ralph M. Chait, 600 Madison Avenue—**Important Chinese porcelains.

**Charles of London, 52 East 57th Street—**Paintings, tapestries and works of art.

**Children's Art Centre, 184 Eldridge Street—**Studies of children and photographic portraits by Sylvia Salmi.

**Child Study Ass'n., 221 West 57th Street—**Third annual exhibition of children's rooms, toys, etc., to April 9.

**College Art Association, 20 West 58th Street—**American painting from (from folk art to the present), March 31-April 16.

**Contemporary Arts, 12 East 10th Street—**Oils and water colors by George Constant, March 8-April 1.

**Daniel Gallery, 600 Madison Avenue—**Recent paintings by Cikovsky, until April 2.

**Decora, 140 1/2 East 52nd Street—**Projects for murals by Hugo Gellert, Louis Lozowick, Wm. Gropper and A. Refregier, through March.

**Delphic Studios, 9 East 57th Street—**Paintings by Bessy Creighton and water colors by Lyde Hardy, March 28-April 10.

**Demotte, Inc., 25 East 78th Street—**Roman, Gothic and classical works of art; modern paintings.

**Herbert J. Devine, 42 East 57th Street—**Early Chinese bronzes, jades, pottery, paintings and sculpture. Scythian art.

**Downtown Gallery, 113 West 13th Street—**Recent paintings by Joseph Pollet, March 22-April 3.

**A. S. Drey, 680 Fifth Avenue—**Paintings by old masters and works of art.

**Dudensing Galleries, 5 East 57th Street—**Recent paintings by Maxwell Simpson, March 28-April 8.

**Durand-Ruel Galleries, 12 East 57th St.—**Paintings by Cezanne, Gauguin and Redon, March 22-April 15.

**Durlacher Brothers, 670 Fifth Avenue—**Old masters and antique works of art.

**Fred-Eberlin Co., Inc., 45 New Street—**One-man show by F. Harriman Wright, through April 28.

**Ehrlich Galleries, 36 East 57th Street—**Furniture and furnishings by Hammond Kroil, and fine pieces by contemporary European artisans, March 9-30. Portrait busts by Phyllis Blundell, March 31-April 14.

**Ferargli Galleries, 63 East 57th Street—**Small paintings by Ethel Everett Walton, March 27-April 16.

**Gallery of Living Art, 100 Washington Square East—**Permanent exhibition of progressive XXth century artists.

**Gatterdam Galleries, 145 W. 57th Street—**Paintings by Laura Trevitte Horne and Harold L. Phelan, to April 2.

**Goldschmidt Galleries, 730 Fifth Avenue—**Old paintings and works of art.

**Grand Central Art Galleries, 6th Floor, Grand Central Terminal—**Garden sculpture, March 15-April 15. Group show of American etchings, until March 31. Marines and still lifes by Frederic Waugh, March 28-April 9. One-man show by Gordon Grant and etchings by Rutty, Elizabeth Norton, Roi Partridge, Andre Smith, Groll and Katherine Merrill, April 1-15. American masterpieces of painting, acquired by a collector over a period of 25 years.

**G. R. D., 58 West 55th Street—**Paintings by Helen Rous, Rudolph Tandler and Caleb Winholtz, to April 2.

**Harlow, McDonald Co., 667 Fifth Ave.—**30th annual exhibition by the Society of Illustrators (auspices C. A. A.), March 28-April 9.

**Marie Harriman Gallery, 61 East 57th Street—**29 canvases by French moderns, March 28-April 16.

**P. Jackson Higgs, 22 East 57th Street—**Old masters from the XIVth until the XIXth century.

**Hispanic Society of America, 156th Street and Broadway—**Paintings of Gaucho life in Argentina by Quirós, to April 15.

**International Gallery (Marie Sterner's), 9 East 57th Street—**Stage designs and drawings by Jo Mielziner, to April 1.

**Edouard Jonas de Paris, 9 East 56th St.—**French XVIIIth century furniture, etc., "primitive" paintings and paintings of the XVIIIth century French and English schools.

**Kennedy Galleries, 785 Fifth Avenue—**English sporting prints, through March.

**Keppel Galleries, 16 East 57th Street—**Prints by great modern artists, Feb. 15-April 1.

**Kleemann-Thorman Galleries, Ltd., 575 Madison Avenue—**Etchings by Louis C. Rosenberg, through March.

**Kleinberger Galleries, 12 East 54th St.—**Old masters.

**Knoedler Galleries, 14 East 57th Street—**Dry points by Muirhead Bone, through March.

**Kraushaar Galleries, 680 Fifth Avenue—**Paintings and water colors by Guy Pene du Bois, March 28-April 16.

**J. Leger & Son, 695 Fifth Avenue—**XVIIIth century English portraits and landscapes.

**Leggett Studio Gallery, The Waldorf-Astoria, 50th Street and Park Avenue—**The Mei Lei Shou collection of Chinese art, March 22-April 23.

**John Levy Galleries, 1 East 57th Street—**Paintings by Choults, to April 16.

**Julien Levy Gallery, 602 Madison Avenue—**Drawings and paintings by Eugene Berman, through April 1.

**Macbeth Gallery, 15 East 57th Street—**American paintings, past and present, arranged by the C. A. A., March 28-April 9.

**Macy Galleries, 34th Street and Sixth Avenue—**Exhibition to celebrate the Washington Bicentenary. Contemporary art.

**Pierre Matisse Gallery, 51 East 57th Street—**First showing in America of important paintings by Jules Pascin, March 28-April 23.

**Maurel Gallery, 689 Madison Avenue—**Business men's exhibition, to April 16.

**Metropolitan Galleries, 730 Fifth Avenue—**Loan collection from the Esposizione D'Arte Italiana, held in Birmingham, Ala.

**Metropolitan Museum of Art, 82nd St. and Fifth Ave.—**Prints (selected masterpieces). Japanese textiles from the Bing collection, through April 17. Early woodcuts largely from the James C. McGuire bequest. Paintings by Samuel F. B. Morse and a Washington Bicentennial exhibition, through March 27. European printed fabrics of the XIXth century, to Oct. 2. Recent Egyptian accessions (3rd and 5th Egyptian rooms).

**Mitch Galleries, 108 West 57th Street—**Water colors by John Whorf, March 28-April 9.

**Montross Gallery, 785 Fifth Avenue—**Group show of contemporaneous American paintings, March 28-April 9.

**Morton Galleries, 127 East 57th Street—**"Portraits from a Connecticut Village" by Robert Jackson, March 28-April 11.

**Museum of the City of New York, Fifth Avenue at 104th Street—**Historical exhibits relating to New York City.

**Museum of French Art, 22 East 60th Street—**XVth to XXth century French prints, March 30, through May 1.

**Museum of Science and Industry, 220 East 42nd Street—**Industrial subjects by Garrit A. Beneker.

**National Academy of Design, 215 West 57th Street—**107th annual exhibition, March 27-April 17.

**National Arts Club, 15 Gramercy Park—**Exhibition by junior artist members. Auction exhibition, beginning March 31.

**J. B. Neumann, New Art Circle, 9 East 57th Street—**Work by living Americans, March 15-30. Work by Sara Berman, April 1-16.

**Newark Museum, Newark, N. J.—**The Jaenne loan collection of Chinese and Japanese art. Colonial life, celebrating the Washington Bicentennial. Modern American paintings and sculpture. Medals made in Newark. Closed Sundays, Mondays and holidays.

**Newhouse Galleries, 578 Madison Avenue—**French exhibition from Renoir to Modigliani, March 7-31.

**New School for Social Research, 66 West 12th Street—**Paintings showing contemporary social tendencies (arranged by J. B. Neumann of the New Art Circle) March 29-April 23.

**New Historical Society, 170 Central Park West (76th Street)—**Exhibition of Americana, throughout 1932.

**New York Public Library, 476 Fifth Ave.—**Early views of American cities. Memorial exhibition of wood engravings by Timothy Cole, through March. Drawings and water colors by George Picken, through April 2.

**New York Society of Women Artists, 745 Fifth Avenue—**Work by Blanche Lazzell, Ethel Paddock, Mildred Peabody, Martha Ryther and Lillian Wadsworth, through March 31.

**Old Print Shop, 150 Lexington Avenue—**Exhibition of work by Louis Maurer.

**Painters and Sculptors' Gallery, 22 East 11th Street—"Paris Night Scenes" by M. de Corinl, to April 16.**

### A New York Hotel of Rare Charm . . .



Located just a few steps from Fifth Ave. Exquisitely furnished . . . for transient and permanent residence.

The Madison restaurant has justly earned an international reputation for its food and courteous service.

At our readjusted tariff Economy Becomes Smart Socially

#### RATES

Single from . . . \$5  
Double from . . . \$7  
Suites from . . . \$12

Circulating ice water in every bathroom

*The*  
**MADISON**

15 EAST 58th STREET

at Madison Ave., New York

BERTRAM WEAL, Managing Director

**Frank Partridge, 6 West 56th Street—**Old English furniture. Chinese porcelains and paneled rooms.

**Passedoit Gallery, 20 East 60th Street—**One-man show by Jane Berlandina, March 15-April 15.

**Frank K. M. Rehn, 653 Fifth Avenue—**Paintings and water colors by Georgina Klitgaard, March 14-April 2.

**Reinhardt Galleries, 730 Fifth Avenue—**Paintings of flowers and children, through March.

**James Robinson, 731 Fifth Avenue—**Exhibition of old English silver. Sheffield plate and English furniture.

**Roerich Museum, Riverside Drive and 103rd Street—**Paintings by Canadian artists, closes April 5.

**Schultheis Galleries, 112 Fulton Street—**Paintings and art objects.

**Schwartz Galleries, 507 Madison Avenue—**Etchings by Philip Kappel, through April 9.

**Scott & Fowles, 680 Fifth Ave.—**XVIIIth century English paintings and modern drawings. Water colors by Rowlandson (1756-1827).

**Messrs. Arnold Seligmann, Rey & Co., Inc., 11 East 52nd St.—**Works of art.

**Jacques Seligmann Galleries, 3 East 51st Street—**Paintings, tapestries and sculpture.

**Silberman Gallery, 133 East 57th Street—**Paintings, art objects and furniture.

**Society of Independent Artists, Grand Central Palace, 46th Street and Lexington Avenue—**16th annual exhibition, April 2, through April 24.

**S. P. R. Galleries, Inc., 40 East 49th Street—**Paintings by Emanuele Romano, March 8-April 2.

**Stair and Andrew, 71 East 57th Street—**Special exhibition of XVIIIth century cabinets, bookcases and secretaries.

**Marie Sterner, 9 East 57th St.—**Sculpture by G. D. Ward, March 28-April 14.

**Stora Art Galleries, 670 Fifth Avenue (entrance on 53rd St.)—**Bronze statuettes before Christ. (Hittite, Etruscan, Greek and Egyptian.)

**"Theatre in Art," 22 East 55th Street—**Work by over 100 artists, for the benefit of the Actors' Fund of America, beginning March 30.

**Times Annex (7th Floor), 229 West 43rd Street—**Lithographs for "Beowulf" by Rockwell Kent.

**Valentine Gallery of Modern Art, 69 East 57th Street—**Recent work by Louis Boucher.

**Van Diemen Galleries, 21 East 57th St.—**Paintings by old masters.

**Vernay Galleries, 19 East 54th Street—**Special exhibition of XVIIIth century English furniture, silver, porcelain and paneled rooms.

**Wanamaker Gallery, an Quatrieme, Astor Place—**American antique furniture attributed to Goddard, Townsend, Seymour, McIntire and others.

**Wells, 32 East 57th Street—**Scythian bronzes with animal motives, through March.

**Weyhe Gallery, 794 Lexington Avenue—**Lithographs by Daumier, March 28-April 9.

**Whitney Museum of American Art, 10 West 8th Street—"Provincial Paintings" of the XIXth century, Audubon prints, cartoons by Nast and colored lithographs (from the museum's collection) through March 28. 1st annual exhibition of recent acquisitions, March 29-April 25.**

**Wildenstein Galleries, 647 Fifth Avenue—**Old and modern paintings.

**Yamanka Galleries, 680 Fifth Avenue—**75 Omye prints, opening March 30, (auspices of A. C. A.)

**Howard Young Galleries, 624 Fifth Ave.—**XVIIIth and XVIIIth Dutch paintings, through March.

**Zborowski Gallery, 460 Park Avenue (at 57th Street)—**Paintings by Derain, Modigliani, Utrillo, Ebiche, Th. Debains and Richard.

## DUVEEN BROTHERS

PAINTINGS PORCELAINS  
TAPESTRIES OBJETS d'ART

NEW YORK  
PARIS

## BRUMMER GALLERY INC.

## WORKS OF ART

NEW YORK PARIS  
55 EAST 57th STREET 203 BIS. BD. ST. GERMAIN

## ARTHUR GOETZ

Old Paintings  
Works of Art

24-26 East 58th Street

New York





RARE MEZZOTINT PORTRAIT OF LT. COL. TARLETON

This large folio, by J. R. Smith after Reynolds, is a feature of the Michaelson sale at the National Art Galleries on the evening of March 31.

## HEINEMANN GALLERIES

LENBACH PLATZ 5 & 6, MUNICH

**HIGH CLASS PAINTINGS**  
**ANCIENT and MODERN**

## HANSEN GALLERIES, Inc.

SCHWEIZERHOFQUAIS, LUCERNE

### "THE THEATRE IN ART" TO BE A BENEFIT SHOW

An exhibition of "The Theatre in Art," organized by Sidney Ross, theatrical producer, for the benefit of the Actors' Fund of America and of the painters contributing, will open at 22 East Fifty-fifth Street on March 30. The exhibition will consist of oils, water-colors and black-and-whites depicting not only the legitimate stage and the movies but vaudeville, the circus, dance, opera and burlesque. Among the artists whose work has already been selected for the exhibition are Boris Aronson, Will Cotton, Miguel Covarrubias, Charles Demuth, Ernest Fiene, Eugene Fitch, Yasuo Kuniyoshi, Reginald Marsh, José Clemente Orozco, John Sloan, Maurice Sterne and William Zorach.

Daniel Frohman is honorary president of the project and Frank Crowninshield, editor of *Vanity Fair*, president.

**PAINTINGS  
SCULPTURE  
ETCHINGS  
WATERCOLORS**

### JOHN WHORF

*Watercolors*

*On Exhibition*

*March 28th to April 9th*



## MILCH GALLERIES

108 WEST 57TH STREET

NEW YORK



### CARICATURES and PORTRAIT SKETCHES at \$5

For the Benefit of the Society of  
Illustrators' Relief Fund  
by

Wallace Morgan	March 26th	Peter Arno	April 2nd
Peter Arno		Garrett Price	
Tony Sarg		Russell Patterson	April 4th
W. T. Benda	March 28th	Garrett Price	April 5th
Floyd M. Davis	March 29th	Winold Reiss	April 6th
James Montgomery Flagg	March 30th	Herb Roth	April 7th
Rube Goldberg	March 31st	Otto Soglow	April 8th
Jeff Machamer	April 1st	C. D. Williams	April 9th
		Tony Sarg	

3 to 5 P. M. Daily

30th ANNUAL EXHIBITION

## THE SOCIETY OF ILLUSTRATORS

Under the Auspices of THE COLLEGE ART ASSOCIATION

March 28th to April 9th

HARLOW McDONALD GALLERIES

667 Fifth Ave., New York

## MARGRAF & CO.

ANTIQUES  
WORKS OF ART  
ENGRAVINGS

6 BELLEVUESTRASSE, BERLIN, W.9

**VAN DIEMEN  
& CO.**

**DR. BENEDICT  
& CO.**

PAINTINGS  
by OLD MASTERS

BERLIN  
BELLEVUESTRASSE 11a

AMSTERDAM: Van Diemen & Co., Rokin 9

## MARGRAF & CO.

*Fine Jewels  
Antique Silver*

UNTER DEN LINDEN 21  
BERLIN, W. 8.

## JULIUS LOWY [INC.]

HIGH GRADE  
PICTURE FRAMES

*Antiques and Reproductions*

ALSO—RESTORING—REGILDING—RELINING

25-27 West 56th Street, New York

### M. & R. STORA

Gothic and Renaissance  
Works of Art

Paris, 32 Bis Boulevard Haussmann

### E. WILDENSTEIN

Paintings by French Masters  
of the XVIIIth Century  
23bis Rue de Berri, PARIS  
(Champs-Élysées)

### The Clapp & Graham Company

514 Madison Ave., New York  
OLD and MODERN PAINTINGS  
and WORKS of ART

*Estates Appraised or Paintings Bought*

### SCHULTHEIS GALLERIES

Established 1888  
142 FULTON ST., NEW YORK  
PAINTINGS  
by American and Foreign artists  
Mezzotints Etchings



332

*The*  
**NEWHOUSE**  
GALLERIES

47



"MORET: THE WATERMILL"

SISLEY

EXHIBITION OF  
FIFTY YEARS OF FRENCH PAINTING  
*from* RENOIR *to* MODIGLIANI  
UNTIL APRIL 1st

578 MADISON AVENUE  
CORNER 57th STREET

*New York*

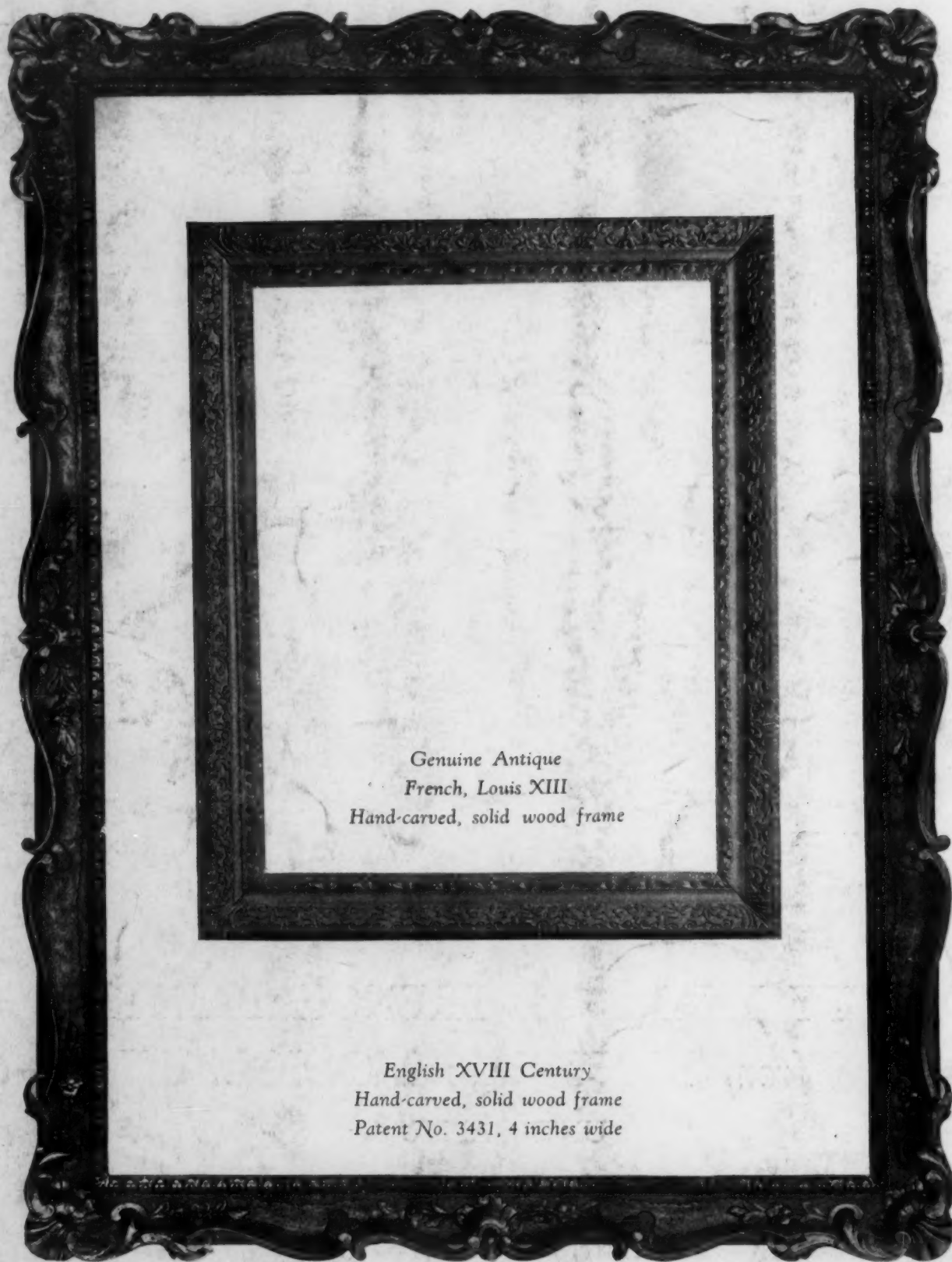
484 N. KINGSHIGHWAY, *St. Louis*



# M. GRIEVE COMPANY

SPECIALIZING IN PORTRAIT FRAMES  
ANTIQUE FRAMES AND FINE REPRODUCTIONS

*Important Examples of All Periods  
A large variety from which selection may be made*



*Genuine Antique  
French, Louis XIII  
Hand-carved, solid wood frame*

*English XVIII Century  
Hand-carved, solid wood frame  
Patent No. 3431, 4 inches wide*

*PRESERVO—a liquid which prevents cracking, removes the dirt and "bloom" from paintings, without destroying the varnish—may now be obtained in three sizes, \$1, \$3, and \$5. It has long been used by Museums, Restorers, and Dealers, and has given the utmost in satisfaction.*

*Member of the Antique and Decorative Arts League*

234-236 EAST 59th STREET

NEW YORK